VIEWPOINTS IN MODERN DRAMA

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THE VIEWPOINT SERIES
JOSEPHINE ADAMS RATHBONE, *Editor*

VIEWPOINTS IN MODERN DRAMA

AN · ARRANGEMENT · OF · PLAYS ACCORDING · TO · THEIR ESSENTIAL · INTEREST

BY

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THE VIEWPOINT SERIES

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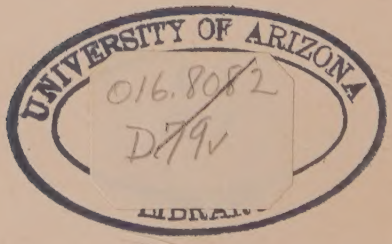
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PREFACE

The second Mrs Tanqueray produced in 1893 has been rated the most significant English play in a hundred years. What a flowering of the drama has developed after those decades of sterility when we can now, 30 years later, assemble in this list so many* titles of significant plays!

How can one help being optimistic in regard to the immediate future of the drama in the face of these plays which have compelled their acceptance in this list?

Every title in this list has had to show evidence of value in at least one test of a worthwhile play: a significant theme, a timely topic, a proper dramatic form, interesting characterization, a telling story, convincing dialog, a rounded whole.

The aim has been to include the best play or plays of the important playwrights of the last 50 years (for the most part, of the last 30 years) so far as they are available in print, and thus to form a basic list from which few will need to be deducted.

In compiling this list I am indebted to many who have trod this bibliographic way before me. From them I have often culled the striking phrase to describe the play. More particularly am I indebted to Prof. John M. Clapp who blazed the trail in 1915 in his "Plays for amateurs," to Mr. S. Marion Tucker who has done such efficient work for the New York Drama League, and to Mr. Clarence Stratton who has compiled the most recent and best of the lists for high school and college. In lesser degree I have benefited by the well-considered judgment expressed in the various books in Part II.

I imagine I shall be blamed more for sins of omission than of commission. The chief exclusions have been:

(1) Additional plays of an author, as in the case of Shaw, Jones, and others. (2) Very recent plays whose status is as yet undetermined, as *Queen Victoria* by Carb and Eaton, *Sun-up* by Vollmer, etc. (3) Likeable plays which are however without special significance, as *Contrary Mary* by Ellis, *Captain Lettarblair* by Merington. (4) Plays dramatized from stories. This excludes a number of favorites which might have been expected, as *Monsieur Beaucaire, Miss Lulu Bett, The great adventure,* of the long plays; *Joint owners in Spain,* and *The monkey's paw* of the short ones. Such an unusual Christmas play as *Why the chimes rang* is, however, included in its dramatized form. (5) Children's plays, which scarcely come within the scope of this list. Moreover, that field has been thoroughly and satisfactorily covered already by Miss Alice I. Hazeltine in her annotated index of *Plays for children* published in 1921 by the American Library Association in a carefully revised edition.

In Part I, the plays themselves are arranged alphabetically by

*There are 208 long and 160 short plays, a total of 368.

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author in each group. The entry by author rather than by title seems best in a list of this sort, even though plays like novels are as well known by title. The index enables a play to be found by title and also brings together all the plays of an author.

In Part II, the books are not alphabetically arranged in each group but graded according to value to reader, student, or librarian, thus forming a selective list of titles for consultation or purchase.

The date following the title of a long play is the year in which it was first made public, whether by production (as in most cases) or by printing, since this date has a real significance in any study of the drama. No other list has followed the precedent of Prof. Clapp who dated the plays in his list of 1915. In the rather few instances of printing preceding production, the date of issue is given, followed in parenthesis by the year of first performance.

In the case of the short plays, publication has so frequently followed production by a very brief interval that I have indicated the date only when a significant interim occurs.

For each play I have included a full schedule of editions published, or located the play in a collection. This should be a help to readers and actors in finding the play in libraries or with publishers. The abbreviations used (e.g. Baker 1, Dickinson 1, Dickinson 2) refer to entries of these collections in Part II of this list and are explained at the end of the preface. Well-known publishers are referred to by their primary name; for those less known, their address is indicated. Almost any library can supply further exact information if needed.

The fact that a title is o.p. has been verified and these entries are so marked.

As will be observed, each note on a long play opens with a characterizing adjective, designates the nationality of the author, and indicates the type of play.

The comment aims to point out the significance of the play and to guide the reader or actor to the sort of play he is seeking.

The shorter plays are annotated in much the same way, save that nationality is not indicated unless the author is neither American nor English.

Every play in this list is actable, in whole or in part; otherwise it would not be a good drama, and though the list is intended primarily for readers, it should prove suggestive and valuable to amateur actors. With this in mind, desirable data as to acts, parts, sets and costumes are appended to each play. Special groups of plays have also been made, covering costume plays, plays suitable for out-of-doors production, one-set long plays, and in addition a score of well-known farces.

The main groupings follow a scheme in which the view is focused on the individual and maintains its interest in his affairs as he progresses in ever-widening circles through love and marriage

to a home and children, until contact is made with society and the social order, thus bringing in man's three other main interests: work, politics, and religion. Then follow the literary and historical plays and the aforesaid special groups.

It is time, though, to let the prolog retire, and the curtain be raised, that the audience may seek and find the drama of its choice, for "the play's the thing."

F. K. W. D.

1 October 1924
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KEY TO SYMBOLS USED FOR COLLECTIONS

Baker 1	Modern American plays
Clark 1	Masterpieces of modern Spanish drama
Clark 2	Representative one-act plays by British and Irish authors
Cohen 1	Longer plays by modern authors (American)
Cohen 2	One-act plays by modern authors
Dickinson 1	Chief contemporary dramatists
Dickinson 2	Chief contemporary dramatists, series 2
Knickerbocker 1	Plays for classroom interpretation
Leonard 1	The Atlantic book of modern plays
Lewis 1	Contemporary one-act plays
Mantle 1-5	The best plays of 1919-20, 1920-21, 1921-22, 1922-23, 1923-24
Mayorga 1	Representative one-act plays by American authors
Moses 1	Representative British dramas, Victorian and modern
Moses 2	Representative plays by American dramatists, v 3, 1856-1917
Moses 3	Representative one-act plays by continental authors
Moses 4	Representative continental dramas, revolutionary and transitional
Pierce 1-2	Masterpieces of modern drama. 2v
Quinn 1	Representative American plays
Quinn 2	Contemporary American plays
Schafer 1	Book of one-act plays
Shay 1	Fifty contemporary one-act plays
Shay 2	Contemporary one-act plays of 1921 (American)
Shay 3	Treasury of plays for men
Shay 4	Treasury of plays for women
Smith 1	Short plays by representative authors
Turrell 1	Contemporary Spanish dramatists
Webber 1	One-act plays for secondary schools

These books are fully described in Part II

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PART I: PLAYS OF TODAY

PLAYS OF TODAY

CHARACTER STUDIES

Long Plays

Curel, François de. A false saint. 1892. Tr. by Clark, Doubleday, 1916.

Psychological French play. A recluse comes from her cloister wishing to hear some message of tender sentiment from her deceased lover. When she hears none, she becomes a spiteful vixen and shows little that is saintly; but reveals a good side after she hears the hoped-for message. Keenly observant character study.
3 acts; 1 man, 5 women; 1 interior throughout.

Davies, H. H: The mollusc. 1907. Heinemann, Lond., 1907, now French, Lond.; Baker, 1914; in his Plays, v. 2, Chatto, Lond., 1921.

Charming English comedy. Skilfully details the process of energizing the invertebrate wife who spends all her ingenuity and even huge exertions to avoid being disturbed, to stick instead of to move—mollusk-like. Neat in technique and pleasing in style.
3 acts; 2 men, 2 women; 1 interior throughout.

Glaspell, Susan. Bernice. 1919. In Theatre Arts magazine, Oct., 1919; in her Plays, Small, 1920.

Atmospheric drama. The personality of Bernice, though she lies dead in the next room, still dominates the home and influences her husband and her dearest friend.
3 acts (short); 2 men, 3 women; 1 interior throughout.

Hodges, Horace *and* **Percyval, T. W.** Grumpy. 1913. French, 1921.

Canny English drama. Though crusty and irascible, the old man's bark is worse than his bite and he proves he is still shrewd enough to detect the thief of the valuable uncut diamond.
4 acts; 9 men, 3 women; 2 interiors.

Kelly, George E: The show-off. 1924. Little, 1924.

Searching American satire. Subtitle: A transcript of life. Veracious character study of the braggart with a million-dollar imagination and an irritating personality, who nevertheless secures our sympathy despite his obnoxious traits, through a subconscious appeal to our own desire to reach the unattainable. Glimpses also the serious problem of marriage and housekeeping for a young couple on a meager salary.
3 acts; 6 men, 3 women; 1 interior throughout.

O'Neill, Eugene G. Anna Christie. 1921. In his The hairy ape, etc., Boni, and Cape, Lond., 1922; separately, Cape, 1923.

Poignant American drama. Presenting a veritable slice of waterside life, with characterization and dialog that are absolutely right, unfolds with

intensity of emotion the story of the poor Swedish waif in the clutch of relentless fate, who, after being dragged by circumstances through a sordid life, is redeemed by the very sea her father hates and by the love of a sailor lad.

4 acts; 8 men, 2 women, 3 supers; 2 interiors, 1 exterior.

Strong, Austin. Three wise fools. 1918. G: H. Popham, Ottawa, Can., 1919, now French.

Intriguing American drama. A splendid trio—doctor, judge, and financier—live in a self-made rut, when into their machine-like lives bursts a young girl whom they adopt as a ward. Changes take place which quite upset their routine, but make them more human.

3 acts; 11 men, 2 women; 1 interior throughout.

Synge, J: M. The play boy of the western world. 1907. Maunsel, Dublin, 1909; Luce, 1911; in his Works, v. 2, Maunsel, Dublin, 1910; Luce, 1912.

Rich Irish comedy. Develops a strange imaginative Irish character who deceives himself into thinking he is a hero because he killed his father. A blend of whimsical humor and poetic diction. The lilt and cadence of the phrases are its supreme excellence.

3 acts; 7 men, 5 women, several supers as peasants; 1 interior throughout.

Vachell, H. A. Quinneys'. 1915. Doran, 1916; French, n. d.

Amusing English comedy. Pictures a dealer in antiques torn between his love as a father for his daughter and his love as a connoisseur for his collections. He himself is very real and the characters are true. Awakens quiet laughter.

4 acts; 5 men, 3 women, 4 supers; 2 interiors.

Varesi, Gilda *and* **Byrne, Dolly.** Enter Madame. 1920. Putnam, 1921.

Fine-grained Italian-American comedy, contrasting the artistic and scientific minds in marriage. A temperamental prima donna, spoiled, petted, stormy, alternating tantrums and tenderness, has differences with her husband who wearies of trotting from place to place with all her entourage including the dog, likewise temperamental, but she wins him back.

3 acts; 5 men, 5 women; 1 interior throughout.

Walker, Stuart. Jonathan makes a wish. 1918. In his More Portmanteau plays, Stewart, 1919, now Appleton.

Wistful American play. With delicate humor and pathos depicts a dreamy boy of 14, who wants to be a writer and an actor, and inspired by an understanding uncle, starts on his way.

3 acts; 5 men, 3 women, 1 boy, 1 girl; 1 interior, 2 exteriors.

For other long plays in this list revealing character study and development, see also:

Álvarez Quintero's Malvaloca
Chekhov's The seagull
Davis' The detour
Ervine's Jane Clegg
Giacosa's As the leaves
Hamlin's The rock
Hughes' Hell-bent fer heaven
Ibsen's Hedda Gabler
Kaufman and Connelly's Dulcy
Masefield's The tragedy of Nan

Mayne's The drone
Milne's Mr. Pim passes by
Milne's The truth about Blayds
Molnár's Liliom
O'Neill's Beyond the horizon
Pinero's The second Mrs. Tanqueray
Pinero's The thunderbolt
Robinson's The whiteheaded boy
Rostand's Cyrano de Bergerac
Shaw's Candida
Sheldon's Romance
Sigurjónsson's Eyvind of the hills
Smith's Mrs. Bumpstead-Leigh
Sudermann's Magda
Sutro's The two virtues
Tarkington and Wilson's The man from home
Thomas' The copperhead
Zweig's Jeremiah

Short Plays

Hoffman, Phoebe. Martha's mourning. 1917. In Drama, Feb., 1918, no. 29; in Mayorga 1; separately, Baker, 1924.

Excellent character comedy. Her crabbed old aunt on her death-bed insists on dressing Martha in becoming mourning in order that she may catch a husband.
1 act; 3 women; 1 interior (kitchen).

Hopkins, Arthur. Moonshine. In Theatre Arts magazine, Jan., 1919; French, 1921; in Lewis 1.

Melodramatic play of the North Carolina mountains. A revenue officer completely outwits a moonshiner, who intends to shoot him, and escapes by a clever ruse.
1 act; 2 men; 1 interior (cabin).

Housman, Laurence. A fool and his money. In his False premises, Brentano, 1923.

Finespun comedy. A guileless fool unconsciously outwits two ruffians by his utter trust which quite flabbergasts them.
1 act; 3 men; 1 exterior (roadside).

Middleton, George. The groove. In his Possession and other plays, Holt, 1915, o. p.; separately, French, n. d.

Impressive drama. Determined that her younger sister shall never get into the groove in which she is living, an elder sister sacrifices her own happiness.
1 act; 2 women; 1 interior.

O'Neill, Eugene G. Bound east for Cardiff. In Provincetown plays, ser. 1, Shay, 1916; in his The moon of the Caribees, Boni, and Cape, Lond., 1919; in Provincetown plays (collected), Stewart, 1921, now Appleton.

Tense drama, softened by the essential kindness in man. Common seamen of many nationalities on a tramp steamer ease the passing out of one of their number.
1 act; 11 men; 1 interior (forecastle on ship).

Pillot, Eugene. Two crooks and a lady. 1917. In Plays of the 47 workshop, ser. 1, Brentano, 1918; in Knickerbocker 1.

Exciting melodramatic comedy. The higher intelligence and dominating

personality of an invalid aristocrat discomfit two burglars planning to rob her.
1 act; 3 men, 3 women; 1 interior.

Renard, Jules. Carrots. 1900. Tr. by Sutro. French, 1904.

Wistful French drama. Carrots is the sensitive sixteen year old son of a selfish mother. His father has thought him callous and cold, but comes to understand him.
1 act; 1 man, 2 women, 1 boy; 1 exterior (courtyard).

Yeats, W: B. A pot of broth. In The Gael, Sept., 1903; in his The hour-glass and other plays, Macmillan, 1904; in his Plays in prose and verse for an Irish theatre, Macmillan, 1922, 1924.

Delicious Irish comedy. A shrewd beggar cozens the stingy and sharp-tongued Sibby, by playing on her superstition and love of flattery, into allowing him to brew a fine pot of broth.
1 act; 2 men, 1 woman; 1 interior (cottage).

For other short plays in this list revealing character study and development, see also:

Barrie's The old lady shows her medals
Brighouse's Lonesomelike
Davis' Miss Civilization
Fenn and Price's 'Op-o'-me-thumb
Jones' The goal
McCauley's The conflict
O'Neill's The Emperor Jones
O'Neill's Ile
O'Neill's In the zone
Strindberg's The stronger

PERSONAL ETHICS

Long Plays

Anspacher, L. K. The unchastened woman. 1915. Stokes, 1916, o.p.; in Baker 1.

Satirical American comedy. Vigorously draws a memorable though unpleasant heroine, compelling attention to the vital social significance of such a figure. Tells an exciting story with strongly contrasted social groups.
3 acts; 3 men, 5 women; 2 interiors.

Barrie, J. M. Dear Brutus. 1917. Scribner, and Hodder, Lond., 1922.

Fanciful English comedy. Not a biting treatise on human nature, but an amiable visualization of what might happen if restless mortals had the second chance, for which they crave, to reconstruct their lives. Into the magic wood the members of a house party are sent, and find their chance, only to learn that it leaves them quite unchanged in spirit—"the fault, dear Brutus, is not in our stars, but in ourselves."
3 acts; 5 men, 6 women; 1 interior, 1 exterior (woods).

Benavente, Jacinto. The bonds of interest. 1907. Tr. by Underhill. In his Plays, ser. 1, Scribner, 1917; in Dickinson 2; in Moses 4.

Shrewd Spanish comedy. A deft and facile satire on the duality of human nature, contrasting the good and the bad, the generous and the

sordid, when a penniless adventurer is imposed on elegant society by his swaggering impudent servant.
3 acts with prolog; 13 men, 6 women; 1 interior, 2 exteriors; 17th century costumes.

Fitch, W: Clyde. The truth. 1906. Macmillan, 1907 o.p.; French, n.d.; in his Plays, v. 4, Little, 1915; in Dickinson 1.

Serious American comedy, his most consistent and best sustained play. Shows the hard lesson the wife who fibbed unnecessarily had to learn in order to speak and live the truth.
4 acts; 5 men, 4 women; 2 interiors.

Hastings, B. M. The new sin. 1912. Sidgwick, Lond., 1912; French, n.d.

Startling English drama. Queries: Is it right to live? or a duty to die?—when a man conceives it a sin to live. A work of quite uncommon intellectual distinction, with characters clearly drawn and dialog admirably written.
3 acts; 7 men; 1 interior throughout.

Jones, Henry Arthur. Michael and his lost angel. 1895. Macmillan, 1895; in Dickinson 1.

Tragic English drama of passion. Feelingly pictures the struggle between religion and love, code morality and nature. Fine contrasts in character, well-wrought in plot, romantic in tone yet real enough to satisfy reason and the sense of fact.
5 acts; 6 men, 4 women, many supers as villagers, congregation, choristers, priests; 4 interiors.

Maeterlinck, Maurice. Monna Vanna. 1902. Tr. by Coleman, Harper, 1903; tr. by Porter, in Poet Lore, 1904, v. 15, no. 3; tr. by Sutro in his Joyzelle and Monna Vanna, Dodd, 1907; also in Moses 4; separately, Allen, Lond., 1904, 1910.

Notable Belgian drama. Tells the heroic sacrifice of a woman for her city during a siege and thus presents interesting questions of honor, duty, and love. Strong in literary quality and imagination.
3 acts; 7 men, 1 woman, many supers as soldiers, nobles, peasants, and citizens; 2 interiors; costumes of 15th century in Italy.

Pérez Galdós, Benito. The grandfather. 1904. Tr. by Wallace, in Poet Lore, v. 21, no. 3, My-Je, 1910.

Introspective Spanish drama. A nobleman learns that one of his two granddaughters is not the child of his son. Henceforth his ruling passion is to ascertain the legitimate grandchild and disown the other, thus wiping out the blot on the family name. The problem drives him insane, but his sanity is restored when he is convinced that honor is rather "pure living, neighborly love, and wishing no evil even to our enemies." And at last he understands that love and not honor is supreme.
5 acts; 7 men, 4 women; 1 interior, 2 exteriors.

Shaw, G: Bernard. Pygmalion. 1913. In Everybody's 31:577, Nov., 1914; in his Androcles and the lion, Constable, Lond., and Brentano, 1916; separately, Constable, 1920.

Entertaining English comedy. A cockney flowergirl is made over in her speech into a Duchess, but her soul is neglected and the question is not faced: What are you going to do with me now? The satire on middle class morality is highly amusing.
5 acts; 4 men, 7 women, supers; 2 interiors, 1 exterior.

For other long plays in this list presenting personal problems, see also:

Barker's The Voysey inheritance
Björnson's Beyond human power
Emery's The hero
Houghton's Hindle Wakes
Ibsen's A doll's house
Ibsen's Peer Gynt
Ibsen's The pillars of society
Jerome's The passing of the third floor back
Jones' The liars
Kenyon's Kindling
Moody's The great divide
O'Neill's Anna Christie
Pinero's The thunderbolt
Pollock's The fool
Smith's The fortune hunter
Synge's The play boy of the western world.
Thoma's "Moral."
Walter's The easiest way.

Short Plays

Calderon, George. The little stone house. Sidgwick, Lond., 1913; in Shay 1; in his Eight one-act plays, Richards, Lond., 1922.

Tense drama. In order to erect a mausoleum over the supposed grave of her idealized son, a mother has been denying herself. He shows up, a returned convict from Siberia. She informs the police.
1 act; 5 men, 2 women; 1 interior; Russian costumes.

Cannan, Gilbert. Mary's wedding. In his Four plays, Sidgwick, Lond., 1913, o.p.; Phillips, Bost., 1920; in Shay 1.

Pathetic human drama. Mary is ready to start for the church, though Bill's mother tries to dissuade her from marrying her drunkard son. Bill himself appears and settles the problem.
1 act; 2 men, 5 women, supers; 1 interior.

Dell, Floyd. The angel intrudes. 1917. Arens (Flying stag plays) 1918; in Provincetown plays (collected), Stewart, 1921, now Appleton; in his King Arthur's socks, Knopf, 1922.

Effective satire. A man is rather fantastically saved by his guardian angel from running away with a flirt.
2 acts (short); 3 men, 1 woman; 1 interior, 1 exterior.

Dix, Beulah M. Allison's lad. 1910. In her Allison's lad and other martial interludes, Holt, 1910; in Mayorga 1; in Knickerbocker 1.

Emotional drama. Tom Winwood bravely meets his death as becomes a soldier and his mother's son.
1 act; 6 men; 1 interior; military costumes of 1648 in England.

Galbraith, Esther E. The brink of silence. 1917. In Mayorga 1.

Forcible dramatic episode. Having exiled himself in the frozen North under an assumed name because he hears his wife has remarried in the belief that he is dead, an Arctic explorer remains unrevealed to his son when he learns that he has completed the work the father began.
1 act; 4 men; 1 interior (log house).

Goodman, K. S. Back of the yards. Stage Guild, Chic., 1914; also in his Quick curtains, Stage Guild, 1915.

Strong drama of the city streets (Chicago). A young lad, wild but not bad, is saved to his mother and society by the kindly policeman and the wise priest when he confesses his part in a street shooting.
1 act; 3 men, 2 women; 1 interior (kitchen).

Gregory, *Lady* I. Augusta. Hyacinth Halvey. J. Quinn, N. Y., 1906, o.p.; in her Seven short plays, Maunsel, Dublin, 1909, 1911; Luce, 1911, o.p., now Putnam; French, n.d.; in Lewis 1.

Amusing comedy illustrating the difference between reputation and character. Hyacinth finds his reputation for goodness very tiresome, but tries in vain to get rid of it.
1 act; 4 men, 2 women; 1 exterior (street in Irish town).

Kelly, George E: Finders-keepers. In Shay 2; Stewart, 1923, now Appleton.

Sententious comedy-drama. A woman's idiosyncrasies are cleverly portrayed when she loses the purse of money she has found and proposes to keep.
1 act; 1 man, 2 women; 1 interior (sitting room).

Manners, J. Hartley. Happiness. In his Happiness and other plays, Dodd, 1914, taken over by French, 1920.

Pointed social comedy. A blasé woman learns that happiness consists in "just lookin' forward."
1 act; 2 men, 2 women; 1 interior (room in apartment).

Marks, Jeannette. The merry merry cuckoo. 1911. In her Three Welsh plays, Little, 1917, o.p.; in Mayorga 1; in Smith 1.

Touching drama. Despite conscientious scruples, the cuckoo sang on the old man's last evening, for his loving wife mimicked it, to bring a smile to her husband's lips.
1 act; 3 men, 2 women; 1 exterior (garden).

Wilde, Percival. Confessional. In his Confessional and other American plays, Holt, 1916, o.p.; now as A question of morality and other plays, Little, 1922; separately, Baker, n.d.

Tense drama. Shall a man remain honest with himself, when offered $100,000 by a bank president not to testify against him, and his family urge him to accept it.
1 act; 3 men, 3 women; 1 interior (parlor).

For other short plays in this list presenting personal problems, see also:
Glaspell's Trifles
Kennedy's The terrible meek

PSYCHOLOGICAL PLAYS

Long Plays

Ibsen, Henrik. Hedda Gabler. 1890. Tr. by Gosse. U. S. book co., 1891, o.p.; Baker, 1900; tr. by Archer, in his Prose dramas, v. 3, Lovell, N. Y., 1890-91, o.p.; tr. by Gosse and Archer in his Collected works, v. 10, Heinemann, Lond., and Scribner, 1907.

Psychological Norwegian drama. Realistic study of a woman who is out of harmony with her surroundings but cannot rise above them, who wishes to test her will and influence but fears to face the consequences, who is ever a compromiser. Like the pistols she makes use of, she attracts and fascinates but is cold and passionless. Fine example of technique.
4 acts; 3 men, 4 women; 1 interior throughout.

Pirandello, Luigi. "Henry IV." Tr. by Storer. In his Six characters in search of an author, Dutton, 1922.

Interesting Italian satirical tragedy. A study of the saneness of the insane. An Italian marquis is injured while portraying Henry IV in a pageant. Henceforth he believes himself to be the real Henry and has a throne room built and courtiers in costumes of the 11th century. While apparently sane for a while and claiming he has been playing a game, the madness returns and he seizes a sword and drives it into a "courtier." Acted also as The living mask.
3 acts; 11 men, 2 women; 2 interiors; costumes.

Thomas, Augustus. As a man thinks. 1911. Duffield, 1911, o.p.; French, n.d.; in Baker 1.

Masterful American drama. With far-reaching insight delves into the eternal social problem of the relation between Jew and Christian in America. The dialog is terse and crisp and the scenes grip constantly.
4 acts; 9 men, 4 women; 3 interiors.

Thomas, Augustus. The witching hour. 1907. French, 1916; in Dickinson 1; in Quinn 1.

Strong American play. Based on mental telepathy and thought transference, with several exciting moments and good comedy. The mellow second act gives a charming atmosphere. The hypnotic power attained by Jack Brookfield is doubtless false to reality but can be believed in dramatically.
4 acts; 11 men, 3 women; 2 interiors.

For other long plays in this list touching on mental states, see also:
Moody's The faith healer
Strindberg's The father

Short Plays

Beach, Lewis. The clod. In Washington Square plays, Doubleday, 1916; in his Four one-act plays, Brentano, 1921.

Powerful thrilling tragedy. During the Civil war, a narrow-minded stolid countrywoman who has refused to take sides is goaded to frenzy.
1 act; 4 men, 1 woman; 1 interior (kitchen).

Cowan, Sada. Sintram of Skagerrak. 1917. In Mayorga 1.

Impressionistic sketch. A neurotic youth, loving the sea, pictures her as a jealous mistress, and commits suicide off the cliff for her sake.
1 act; 1 man, 1 woman; 1 exterior (cliff).

Crocker, Bosworth. The last straw. Shay, 1917; in Mayorga 1; in Lewis 1; in his Humble folk, Stewart, 1923, now Appleton.

Realistic tragedy of psychological suggestion. A poor janitor, accused of brutally killing a cat, cannot stand the jibes and jeers and finally shoots himself.
1 act; 2 men, 1 woman, 2 boys; 1 interior (kitchen in a flat).

Gerstenberg, Alice. Overtones. In Washington square plays, Doubleday, 1916; in her Ten one-act plays, Brentano, 1921.

Ironic satire on the dual nature of people. While two women are conversing in polite conventional speech, their subconscious unconventional selves interrupt to say what they actually think and mean.
1 act; 4 women; 1 interior.

Giacosa, Guiseppe. The rights of the soul. 1894. Tr. by Updegraff as Sacred ground, in his Three plays, Little, 1913; also in Moses 3; tr. by Goldberg in Stratford journal, v. 2, Feb., 1918; tr. by Marcone in Shay 1.

Incisive Italian drama. Anna is loyal to her husband, but refuses to submit to his incessant prying into her individual thoughts and feelings.
1 act; 2 men, 2 women; 1 interior (living room).

Glaspell, Susan *and* **Cook, G: C.** Suppressed desires. In Provincetown plays, ser. 2, Shay, 1916; separately, Shay, 1917; in Mayorga 1; in her Plays, Small, 1920; in Provincetown plays (collected), Stewart, 1921, now Appleton.

Effective and amusing satire on psychoanalysis. By having some Freudian dream complexes of his own, a husband arouses his wife's jealousy and cures her of her fetish.
2 acts (short); 1 man, 2 women; 1 interior (breakfast room).

Goodman, K. S. The game of chess. Stage Guild, Chicago, 1914; in his Quick curtains, Stage Guild, 1915; in Knickerbocker 2.

Thrilling drama. A Russian aristocrat coolly plays a metaphorical game of chess with the Nihilist workingman who has come to kill him and wins by masterly strategy.
1 act; 4 men; 1 interior (government office).

O'Neill, Eugene G. Ile. In his The moon of the Caribees, Boni, and Cape, Lond., 1919; in Shay 1; in Leonard 1.

Grim tragedy of an ice-bound whaler. The captain's wife, having accompanied him, now yearns to be taken back and is driven mad by the intolerable silence and isolation; while he pushes on until the hold is full of "ile."
1 act; 5 men, 1 woman, supers as sailors; 1 interior (ship's cabin).

Smith, Rita C. The rescue. 1916. In Harvard dramatic club Plays, ser. 1, Brentano, 1918.

Tense drama. A nervous girl, living with a neurotic aunt, fears she will suffer the family insanity; she is saved from madness by being falsely assured by her old nurse that she is illegitimate.
1 act; 3 women; 1 interior.

Strindberg, August. Simoom. 1890. Tr. by Harned, in Poet Lore, v. 17, 1906; in his Three one-act plays, Badger, 1911, o.p.; separately, Badger, 1912, o.p.; also in Moses 3; tr. by Björkman, in his Plays, ser. 3, Scribner, and Duckworth, Lond., 1913; tr. by Samuel in Pariah and Simoom, Hendersons, Lond., 1914.

Uncanny Swedish tragedy of the desert. Crazed by the hot simoom, a French lieutenant's mind is further wrought on by an Arabian maid till her revenge is accomplished.
1 act; 2 men, 1 woman; 1 interior (burial chamber in Algiers).

Strindberg, August. The stronger. 1890. Tr. by Ziegler, in Poet Lore, v. 17, 1906, no. 1; tr. by Oland, in his Plays, v. 1, Luce, 1912; tr. by Björkman, in his Plays, v. 2, Scribner, and Duckworth, Lond., 1912; also in Lewis 1; tr. by Samuel, in his The stronger woman, and Motherly love, Hendersons, Lond., 1914, o.p.; tr. by Wangel, in Loving, Ten minute plays, Brentano, 1923.

Striking Swedish drama. Though but one woman does all the talking, the souls of three people are skilfully laid bare, and the other woman is shown as the stronger.
1 act; 2 women; 1 interior (restaurant).

Wilde, Percival. The traitor. In his Dawn and other one-act plays, Holt, 1915, o.p., now Little, 1922; separately, Baker, n.d.

Strong military drama. The colonel, knowing there is a traitor in the camp, uses his knowledge of human nature to trick him into a virtual confession.
1 act; 7 men, supers; 1 interior (tent).

For other short plays in this list touching on mental states, see also:

Gregory's The workhouse ward
Halman's Will o' the wisp
Milne's Wurzel-Flummery
O'Dea's The song of Solomon
O'Neill's The Emperor Jones
Pillot's Hunger
Torrence's Granny Maumee

ROMANTIC PLAYS

Long Plays

Chekhov, Anton P. The seagull. 1896. Tr. by Calderon in his Two plays, Richards, Lond., 1912; also in Moses 4; tr. by Fell in his Plays, ser. 1, Scribner, and Duckworth, Lond., 1912; tr. by Eisemann, in Poet Lore, 1913, v. 24, no. 1; tr. by West, Hendersons, Lond., 1915; tr. by Garnett, in his The cherry orchard, Chatto, Lond., and Seltzer, 1923.

Serious Russian drama on the havoc wrought by love. Irina, an actress, is adored by Constantine, a sensitive poet, but she turns from his symbolic plays to a better-known playwright, Trigorin. After a time she finds herself deserted by him, turned out by her father, and reduced to a third-rate company, but she still refuses Constantine's attentions, feeling she is destined to fly away alone like a wounded seagull. Constantine is embittered by his failure and dies a slave to love.

4 acts; 8 men, 5 women; 2 interiors, 2 exteriors.

Esmond, H: V. When we were twenty-one. 1901. French, 1903.

Sentimental English comedy. Four middle-aged bachelors and cronies revel in memories of the dear old days when they were twenty-one, while one remains blind to the love of his ward.

4 acts; 9 men, 5 women; 2 interiors.

Housman, Laurence *and* **Barker, H. Granville.** Prunella. 1906. Brentano, 1906, o.p.; Bullen, Lond., 1907, o.p., and taken over by Sidgwick, Lond., 1914; Little, 1916.

Fanciful English drama. Subtitle: Love in a Dutch garden. As a fantastic allegory in felicitous style, gently satirizes false restraints in secluding a girl from life instead of preparing her for it.

3 acts; 11 men, 10 women; 1 exterior (same garden throughout).

Mason, A. E. W. Green stockings. 1909. French, 1914.

Jolly English comedy. An elder sister, to avoid wearing emerald-hued hose at her younger sister's wedding (according to an English custom), invents a hypothetical suitor. Complications begin when a man of the same name appears in the flesh. Originally published in England with the title: *Colonel Smith.*

3 acts; 7 men, 5 women; 2 interiors (can be played as one).

Milne, A. A. The Dover road. 1921. In his Three plays, Chatto, Lond., and Putnam, 1922; separately, French, 1924.

Clever English comedy. As a delightful bit of polite farce it depicts the amiable if eccentric Mr. Latimer detaining by gentle force eloping couples who are taking the Dover road to France. A double pair are thus brought to see each other under the strain of a fresh cold at the breakfast table, and are given a chance to change their minds.

3 acts; 4 men, 2 women, plus 2 men, 2 women as supers on "the staff"; 1 interior throughout.

Moody, William Vaughn. The great divide. 1906. Macmillan, 1909, o.p.; in his Plays, Houghton, 1912; in Dickinson 1.

Exciting American drama of much power. Depicts the conflict between the rigid morality of Puritanic New England and the freer, more human standards of the West.
3 acts; 11 men, 3 women; 2 interiors, 1 exterior.

Parker, L. N. Pomander Walk. 1910. Lane, Lond., 1911; French, 1915.

Charming English comedy. A delightful, graceful, old-fashioned romance embroidered with clever lines, pathos, and sentiment, based on wholesome situations, in which a young and an elderly pair of lovers are united after a series of mishaps.
3 acts; 10 men, 8 women; 1 exterior throughout with practical doors and windows; costumes of 1805.

Rostand, Edmond. The romancers. 1894. Tr. by Hendee, Doubleday, 1899, o.p.; Baker, 1906; tr. by Fleming as The fantasticks, Heinemann, Lond., and Russell, N. Y., 1900, o.p.; tr. by Clark, French, 1915; tr. by Bagstad, in Poet Lore, 1921, v. 32, no. 4; tr. by Norman in his Plays, v. 1, Macmillan, and Palmer, Lond., 1921.

Charming French comedy. Amusing, light, and dainty piece in which the lovers carry on their romance over a wall between their gardens to the pretended disapproval but secret delight of their fathers.
3 acts; 5 men, 1 woman, several supers as attendants; 1 exterior throughout; an excellent out-of-doors play.

Ryley, Madeleine L. Mice and men. 1901. French, 1909.

Romantic English comedy. Mark Embury, a man of 40, has educated his ward to be a perfect wife for him but his young nephew comes on the scene and upsets his well-laid plan. He philosophically realizes that nature intended the young to mate together.
4 acts; 7 men, 5 women; 3 interiors, 1 exterior; costumes of 18th century.

Schnitzler, Arthur. Playing with love. 1896. Tr. as Light o' love by Morgan in Drama no. 7, Aug., 1912 (Sergel carries); tr. by Shand, Gay & Hancock, Lond., 1914, o.p. (imported by McClurg, o.p.)

Impressionistic Austrian tragedy. Takes a commonplace theme and treats it so artistically as to make a play full of delicate charm and softly melancholy atmosphere. Rather satirical dialog. Presented also as The reckoning (Liebelei).
3 acts; 4 men, 3 women, 1 girl; 2 interiors.

Sheldon, Edward. Romance. 1913. Macmillan, 1914; in Baker 1.

Telling American drama, uniting realism harmoniously with romantic passion. Pictures the love of a young rector in New York for an Italian opera singer and its purifying effect upon her.

3 acts, with prolog and epilog; 13 men, 10 women; 4 interiors; costumes of 1860.

Sigurjónsson, Jóhann. Eyvind of the hills. 1911. Tr. by Schanche, in Modern Icelandic plays. American-Scandinavian foundation, 1916.

Powerful Icelandic tragedy. Halla loves the real character of the heroic Eyvind and elects to share with him the enforced outlaw life and hardships of a bleak wilderness. An intense inner life is revealed with a poetic vision which creates actual flesh and blood exalted with noble passion.
4 acts; 7 men, 5 women, 1 boy, 1 little girl; 2 interiors, 2 exteriors; old Icelandic costumes.

Smith, Winchell. The fortune hunter. 1909. French, n.d.

American comedy drama, with a charming wholesome story, much humor, quaint philosophy, and a pure and sincere love interest. Depicts the experiences of a city man who goes on a bet to a small western town to marry money.
4 acts; 17 men, 3 women (reducible to 11 men, 3 women); 3 interiors, 1 exterior.

Tarkington, Booth. The intimate strangers. 1921. In Cohen 1; French, 1924.

Sagacious American comedy. Pits the adult charm and humor of Aunt Isabel against the rambunctious youth of her niece to the perplexity of the male.
3 acts; 4 men, 4 women; 2 interiors.

For other long plays in this list touching on the romance of love, see also:

Barrie's Quality street
Bennett's The honeymoon
Crothers' Nice people
Jerome's Miss Hobbs
Klein's The third degree
McCarthy's If I were king
Molnár's The swan
Noyes' Sherwood
Phillips' Paolo and Francesca
Rostand's Cyrano de Bergerac
Strindberg's Swanwhite
Strong's Three wise fools
Synge's The play boy of the western world
Tarkington and Wilson's The man from home

Short Plays

Álvarez Quintero, Serafín *and* **Joaquin.** A sunny morning. Tr. by Costillo and Overman as A bright morning, in Poet Lore, 1916, v. 27, no. 6; tr. by Floyd in Shay 1; in Webber and Webster, One-act plays, Houghton, 1923.

Humorous Spanish sketch. Two former lovers, now old, recall the romantic happenings of their early youth.
1 act; 2 men, 2 women; 1 exterior (park).

Barrie, J. M. Rosalind. 1912. In his Half hours, Scribner, 1914.

Delightful comedy. The slippered Mrs. Page proves to be the beautiful

Rosalind, adored by the young Charles. He bravely offers to share her middle-age, but she refuses.
1 act; 1 man, 2 women; 1 interior.

Chekhov, Anton P. The boor. 1890. Tr. by Baukhage, French, 1915; in Shay 1; in Lewis 1; tr. by West as The bear, in his Plays, ser. 2, Scribner, 1916.

Broad Russian farce. A clever young widow gets the better of a blustering woman-hater who is rude and abusive as he comes to collect a debt.
1 act; 2 men, 1 woman, supers as workmen; 1 interior; Russian costumes.

Chekhov, Anton P. A marriage proposal. Tr. by Baukhage and Clark, French, 1914; in Knickerbocker 2; tr. by West as The Proposal, in his Plays, ser. 2, Scribner, 1916.

Boisterous Russian farce. A man, coming to propose, finds both the girl and her father as impulsive and hot-tempered as himself; but he is finally accepted.
1 act; 2 men, 1 woman; 1 interior; Russian costumes.

Dunsany, Edward Plunkett, *Lord.* The lost silk hat. In his Five plays, Richards, Lond., now Putnam, and Kennerley, 1914, o.p., now Little, 1917; also separately, Putnam, Lond.

Piquant clever comedy. A young man, having quarreled with his fiancée, has forgotten his hat in his hasty exit. None of the passers-by will help him get it until a poet divines the situation and effects the solution.
1 act; 5 men; 1 exterior (front door step).

Fenn, F: *and* **Price, R.** 'Op-o'-me-thumb. French, 1904; in Clark 2.

Admirable romantic comedy with a touch of pathos. A little laundry slavey boasts of a grand lover. When he appears, a rough bullying plebeian, her dream is shattered.
1 act; 1 man, 5 women; 1 interior (laundry).

Hankin, St. John E. C. The constant lover. In his Dramatic works, v. 2, Secker, Lond., 1912; in Theatre Arts magazine, April, 1919; separately, French, n.d.; in Shay 1.

Rather artificial comedy of youth with well-written dialog. "Constant" means constantly in love—not necessarily with the same girl.
1 act; 1 man, 1 woman; 1 exterior (wood glade).

Hawkridge, Winifred (now *Mrs.* **Dixon**). The florist shop. In Harvard Dramatic club Plays, ser. 1, Brentano, 1918; as The price of orchids, in The Smart Set, 47:103, Oct., 1915.

Charming comedy. Maud, the florist's clerk who drips sentiment and exerts a good influence, creates trade, justifying her expensive methods of advertising.
1 act; 3 men, 2 women; 1 interior (florist's shop).

Helburn, Theresa. Enter the hero. Arens (Flying stag plays), 1918; in Shay 1; in Knickerbocker 2.

Undiluted farce-comedy. When a madly romantic girl fakes an engagement to a man in South America and he appears, she insists that he act as her fiancé and he has to use rough measures to extricate himself.
1 act; 1 man, 3 women; 1 interior (sitting room).

Hervieu, Paul E. Modesty. Tr. by Clark. French, 1913; in Lewis 1.

Cleverly satirical French comedy. A lover tricks his rival into offending the girl who had decided she preferred frankness to flattery, and catches her on the rebound.
1 act; 2 men, 1 woman; 1 interior (parlor).

Kemp, Harry. Solomon's song. 1921. In Shay 2; in his Boccaccio's untold tale, and nine other one-act plays. Brentano, 1924.

Pastoral comedy, based on Solomon's desire for the Shulamite. For all his wealth and wisdom he cannot make her love him, and he must satisfy himself in that he has made a song that all men sing.
1 act; 4 men, 2 women, supers as guards; 1 interior (throne room in palace); costumes of 1000 B. C.

Martínez Sierra, Gregorio. The lover. Tr. by Underhill, in his Plays, v. 1, Dutton, 1923; also in Moses 3.

Lovely poetic Spanish drama, though not in verse. A devoted subject of a queen adores her from afar and is rewarded for his obsession.
1 act; 1 man, 2 women; 1 interior (palace salon).

Sudermann, Hermann. The far-away princess. 1907. Tr. by Frank, in his Roses, Scribner, 1909; French, n.d.; also in Lewis 1.

Charming German comedy. A princess responds to the chivalrous admiration of a student who has worshipped her from afar.
1 act; 2 men, 7 women; 1 exterior (veranda of an inn).

Sutro, Alfred. A marriage has been arranged. French, 1904; in his Five little plays, Brentano, 1913.

Clever comedy. Lady Aline and the "rough diamond," whom her relatives wish her to marry, mutually dislike each other at first, then tolerate, and finally become engaged.
1 act; 1 man, 1 woman; 1 interior (conservatory).

Wilcox, Constance. Told in a Chinese garden. In Drama, May, 1919, no. 34; in her Told in a Chinese garden and other plays, Holt, 1920.

Lovely little romance of pageant-like form and poetic mood, in which the lover, disguised as a gardener, saves the maiden from marrying Poa-Ting-Tang.
1 act; 6 men, 3 women, attendants; 1 exterior (garden); Chinese costumes.

For other short plays in this list touching on the romance of love, see also:

Álvarez Quintero's The women's town
Arkell's Colombine
Brighouse's The scaring-off of Teddy Dawson
Church's Pierrot by the light of the moon
Down's The maker of dreams
Goodman's Eugenically speaking
Gordon-Lennox's The impertinence of the creature
Hamilton's Toller's wife
Kreymborg's Manikin and minikin
Langner's Matinata
Rogers' Behind a Watteau picture
Saunders' Figureheads
Schnitzler's Literature
Shaw's The dark lady of the sonnets
Sigurjónsson's The Hraun farm
Synge's Deirdre of the sorrows
Walker's The very naked boy
Wilde's The noble lord

FAMILY RELATIONS

Long Plays

Barker, H. Granville. The Voysey inheritance. 1905. In his Three plays, Sidgwick, Lond., 1909, and Brentano, 1909, o.p.; separately, Kennerley, 1911, now Little.

Enjoyable English drama of ideas. Studies the effect of commercialism on a typical English family—an unforgettable middle class group. With deft characterization and clever conversation presents an interesting problem in ethics.

5 acts; 10 men, 8 women; 2 interiors.

Barry, Philip. You and I. 1923. Brentano, 1923.

Brilliant American comedy. An artist father had to forego his desire for painting because the heel of expediency rested on the neck of inclination; his son is in a like situation in regard to architecture, going into business while his inner soul is crying for self-expression. Around this basically human situation is woven an absorbing story with epigrammatic dialog.

3 acts; 4 men, 3 women; 2 interiors.

Becque, Henri. The crows. 1882. Tr. by Papot, in Drama no. 5, Feb., 1912 (Sergel carries); tr. also as The vultures (Les corbeaux), by Tilden, Kennerley, 1913, now Little; also in Moses 4.

Satirical French comedy. With superior realism and bitter irony depicts the fate of a widow and her children who become a prey to her husband's unscrupulous associates. Fine character sketches.

4 acts; 11 men, 6 women; 2 interiors.

Chekhov, Anton P. The cherry orchard. 1904. Tr. as The cherry garden, by Mandell, Yale courant, 1908, o.p.; tr. by Calderon, in his Two plays, Richards, Lond., 1912; also in Dickinson 1; tr. by West, in his Plays, ser. 2, Scribner, and Duckworth, Lond., 1916; tr. by Covan, in Moscow Art Theatre ser. of Russian plays, Brentano, 1922; tr. by Garnett, Chatto, Lond., 1923.

Static Russian drama of situation rather than incident. Shows an aristo-

cratic family forced to sell their estate because of indifference towards business and money matters. The orchard is bought by the son of a former serf. Supplies one reason for the passing of the Old Russia before the New.

4 acts; 11 men, 4 women, several supers as guests and servants; 3 interiors, 1 exterior (or same set may be used throughout).

Crothers, Rachel. Nice people. 1921. In Quinn 2; in her Expressing Willie, Brentano, 1924.

Incisive American comedy. The first act presents an unflinching picture of the idle rich of today in their mad search for pleasure, and of the flapper, her manners and morals, and her lack of restraint. A way out is shown by the clean-cut Billy to the girl who is better than her background though still of it, and it is an even chance that she can really become the healthy normal outdoor girl.

3 acts; 6 men, 4 women; 2 interiors, 1 exterior.

Dane, Clemence (pseud. of **Winifred Ashton**). A bill of divorcement. 1921. Macmillan, and Heinemann, Lond., 1921.

Emotional English drama. Under the terms of an English marriage law, assumed to be in effect 10 years hence, a husband or wife adjudged hopelessly insane may be divorced. On the eve of her remarriage, her divorced husband, now cured after 18 years, appears. Their daughter, learning of insanity in her father's family, true to the teachings of eugenics, gives up her own idea of marriage and devotes herself to her father.

3 acts; 5 men, 4 women; 1 interior throughout.

Emery, Gilbert. The hero. 1921. In Quinn 2.

Skilful American tragedy. Two brothers are compared as types of moral and physical courage. Andrew sacrifices himself to cover his brother's defalcations; Oswald returns from the war in 1919 with a heroic record but unchanged in his moral stamina. He steals again but has the physical heroism to save his brother's child.

3 acts; 3 men, 3 women; 2 interiors.

Giacosa, Giuseppe. As the leaves. 1900. Tr. anon. in Drama no. 1, 1911 (Sergel carries); tr. with title Like falling leaves (Come le foglie) by Updegraff in his Three plays (The stronger, etc.), Little, 1913; also in Moses 4.

Penetrating Italian satire. With sympathetic character study and subtle character development some go up and others go down under the stress of a reversal of family fortune, the weak as leaves drifting into the path of least resistance. Skilful plot and natural dialog.

4 acts; 8 men, 7 women, a few supers as porters; 2 interiors.

Kummer, *Mrs.* **Clare R. B.** A successful calamity. 1917. French, 1922.

Bright American comedy. A millionaire tells his family he has lost his money. They rise to the situation, show they are thoroughbreds, and really love him and not his money. Though still rich, they refuse to return to their old aimless life.

4 acts; 8 men, 4 women; 1 interior throughout.

Milne, A. A. The truth about Blayds. 1921. In his Three plays, Putnam, 1922; separately, French, 1924.

Striking English drama. The famous poet Blayds, who has dominated literature and his household, confesses on his death-bed that his whole career has been a lie—he appropriated the poems of another and had published them as his own. What shall his family do about it? Isobel insists that the truth be told. Why it seems best to keep silent makes an interesting close.

3 acts; 4 men, 4 women; 1 interior throughout.

Pinero, A. W. The thunderbolt. 1908. Heinemann, Lond., and Baker, 1909; in his Social plays, v. 4, Dutton, 1922.

Striking English drama. As an episode in the history of a provincial family, shows the heartless abominable conduct to which love of money and position will lead professedly respectable and religious persons. Realistically sketches hypocritical and avaricious types, making an intensely interesting character study.

4 acts; 9 men, 5 women, 2 children (of 14 and 15 years), 3 supers as servants; 3 interiors.

Robinson, S. Lennox. The whiteheaded boy. 1916. Talbot press, Dublin, 1920, 1922; Putnam, 1921.

Droll Irish comedy. A doting mother and family have tried to make a genius out of the youngest boy, their pet, but the hope of the family turns out not to be "so different" after all. One plan after another is adopted and abandoned till in the end the lad loses his self-satisfaction and asserts his real character.

3 acts; 5 men, 7 women; 1 interior throughout.

For other long plays in this list touching on these matters, see also:

Anspacher's The unchastened woman
Austin's The arrow-maker
Barker's The Madras house
Brieux's The 3 daughters of M. Dupont
Brown's Children of earth
Chambers' The saving grace
Crothers' He and she
Davies' The mollusc
Fitch's The climbers
Forbes' The famous Mrs. Fair
Masefield's The tragedy of Nan
Middleton's Nowadays
O'Neill's Beyond the horizon
Pérez Galdós' Electra
Pérez Galdós' The grandfather
Shaw's You never can tell
Walker's Jonathan makes a wish
Williams' Why marry?

Short Plays

Barker, H. Granville. Rococo. 1911. In his Three short plays, Little, and Sidgwick, Lond., 1917; in Clark 2.

Delightful family quarrel over a rococo vase, an heirloom, which brings about a physical altercation and a determinative conclusion.

1 act; 1 man, 1 woman; 1 interior (drawing room).

Brighouse, Harold. The scaring-off of Teddy Dawson. French, 1913.

Excellent little comedy. A mother with a sense of humor scares off her daughter's unwelcome lover by giving him, as if in confidence, an exaggerated picture of the girl's shortcomings.

1 act; 2 men, 2 women; 1 interior.

Cameron, Margaret (now *Mrs.* **H. C. Lewis**). The teeth of the gift horse. French, 1909.

Pleasant farce about two huge and hideous handpainted vases and the charming little old lady who perpetrated them and gave them to the young couple.
1 act; 2 men, 4 women; 1 interior (parlor).

Emig, Evelyn. The china pig. 1920. In Shay 4; in Poet Lore 33:439, Autumn, 1922.

Wholesome drama. While putting her savings in a china bank in the shape of a pig, the mother has never used them for herself and has missed living her own life. But her spirit of sacrifice and service has been passed on to her daughters.
1 act; 3 women; 1 interior (living room).

McCauley, Clarice V. The conflict. 1920. Norman (Vagabond plays), 1921; in Shay 2; in Shay 4.

Strong drama of maternal insistence. A fine but obdurate mother drives her resolute daughter to the very act she feared and which the daughter had mustered strength to resist.
1 act; 3 women, 1 boy; 1 interior (kitchen).

Walker, Stuart. The very naked boy. In his More Portmanteau plays, Stewart, 1919, now Appleton.

Amusing interlude. A young brother, caught behind the curtains, teases a couple who are "halfway to a proposal."
1 act; 1 man, 1 woman, 1 boy; 1 interior (to be played before the curtain).

For other short plays in this list touching on these matters, see also:

Bennett's The stepmother
Helburn's Enter the hero
Houghton's The dear departed
Middleton's The groove
Smith's The rescue
Synge's Riders to the sea
Wellman's Funiculi funicula
Wilde's Confessional

HUSBAND AND WIFE

Long Plays

Barrie, J. M. What every woman knows. 1908. Scribner, and Hodder, Lond., 1918.

Delightful English comedy. Contrasts and pits the wisdom of a woman against the unawareness of a man. Full of good-natured satire and whimsical humor. Stage directions must not be skipped in the reading.
4 acts; 6 men, 3 women, many supers as constituents; 4 interiors.

Bennett, E. Arnold. The honeymoon. 1911. Methuen, Lond., 1911; Doran, 1912.

Clever English comedy. An aviator feels the urge of his flying when he hears what his competitor has done, but his bride claims the equal right to charm as he to work. Shall business intrude on a honeymoon?
3 acts; 7 men, 2 women; 2 interiors, 1 exterior.

Buchanan, Thompson. A woman's way. 1909. Doubleday, 1915, taken over by French.

American comedy of manners, with an ingeniously plotted story, divertingly written. How a wife wins her husband back is adequately handled in situation and dialog.
3 acts; 7 men, 6 women; 2 interiors.

Chambers, C: Haddon. The tyranny of tears. 1899. Heinemann, Lond., and Baker, 1902; French, n.d.

Agreeable English comedy of character and sentiment. With sly humor and a pleasing freshness relates how the man is ruled by a loving but tearful wife.
4 acts; 4 men, 3 women; 1 interior, 1 exterior.

Ervine, St. John G. Jane Clegg. 1913. Sidgwick, Lond., 1914 (imported formerly by Holt, now carried by Macmillan).

Realistic Irish drama. In a sincere and engrossing way depicts the long-suffering heroic wife, the contemptible husband, and the way she finally dismisses him from her life. Just natural people in a credible transcript from life in London.
3 acts; 3 men, 2 women, 2 children; 1 interior throughout.

Hervieu, Paul E. In chains. 1895. Tr. by Asckenasy, in Poet Lore, 1909, v. 20, no. 2; tr. by Asckenasy as Enchained, in The dramatist, 1910.

Striking French drama. Divorce is refused, first by the husband when the wife asks it, later by the wife when the husband wants it; and so both are riveted to the same ball and chain. Also spoken of as The nippers (Les tenailles).
3 acts; 4 men, 3 women; 2 interiors.

Kaufman, G: S. *and* **Connelly, Marc.** To the ladies! 1922. In Quinn 2; separately, French, 1924.

Delightful American comedy. A clever young wife saves the day for her conceited and not very able husband, especially at the annual dinner. A clever satire on public banquets.
3 acts; 11 men, 3 women; 3 interiors.

Milne, A. A. Mr. Pim passes by. 1919. Hodder, Lond., and French, 1921; in his Second plays, Chatto, Lond., and Knopf, 1922.

Pleasant English comedy. An absent-minded old gentleman, Mr. Pim, nearly wrecks the happiness of a charming couple on whom he chances to call, but he remembers the right name in time to avoid the disaster.
3 acts; 3 men, 4 women; 1 interior throughout.

Pinero, A. W. Mid-channel. 1909. Heinemann, Lond., and Baker, 1910; in his Social plays, v. 4, Dutton, 1922.

Stimulating English drama. Married life is compared to crossing the English channel with its shoal about halfway over. Blundell and Zoe after

thirteen years fail to weather the perils of mid-channel, through selfishness, especially in not encumbering themselves with children. Why and how the middle-aged drift apart in marriage is aptly illustrated.
4 acts; 8 men, 5 women; 3 interiors.

Strindberg, August. The father. 1887. Tr. by Erichsen. Duckworth, Lond., and Luce, 1907, o.p.; also in Dickinson 1; tr. by Oland, in his Plays, v. 1, Luce, 1912.

Psychological Swedish play. The wife definitely plots to drive her husband insane and the mental struggle is so great that she succeeds. The situation and atmosphere are well developed and show strikingly Strindberg's animus against women.
3 acts; 5 men, 3 women; 1 interior throughout.

Thomas, A. E. Her husband's wife. 1910. Doubleday, 1914, taken over by French.

American high comedy. Saved from farce by the delicate and amusing characterization of the hypochondriac wife, who, after selecting her best friend as her successor as wife in case she herself dies, decides to stay on the job after all. Ingenious though artificial story, sparkling with easy, brilliant dialog.
3 acts; 3 men, 3 women; 1 interior throughout.

For other long plays in this list touching on the married state, see also under The Eternal Triangle, page 50, and the following:

Bernstein's The thief
Chambers' The saving grace
Crothers' He and she
Dane's A bill of divorcement
Echegaray's The great Galeoto
Fitch's The truth
Hervieu's Know thyself
Ibsen's A doll's house
Jones' The case of rebellious Susan
Maeterlinck's Monna Vanna
Megrue's Tea for three
Milne's The Dover road
Mitchell's The New York idea
Pinero's The second Mrs. Tanqueray
Shaw's Candida
Sutro's The walls of Jericho
Varesi and Byrne's Enter madame
Wilde's An ideal husband

Short Plays

Aldis, *Mrs.* Mary. Mrs. Pat and the law. 1913. In her Plays for small stages, Duffield, 1915; in Mayorga 1; separately, Baker, 1924.

Realistic domestic comedy. Pat mistreats her when drunk, but he is so agreeable when he recovers, that Nora drives the policeman away, and gives Pat carfare to look for a job.
1 act; 2 men, 2 women, 1 boy; 1 interior (tenement).

Brock, Howard. The bank account. 1914. In Harvard dramatic club Plays, ser. 1, Brentano, 1918.

Moving drama of domestic unhappiness. The savings of a bank clerk, working hard to free himself from drudgery, are squandered by his frivolous extravagant wife.
1 act; 1 man, 2 women; 1 interior (flat).

Ellis, Edith M. O. L. (*Mrs.* **Havelock Ellis**). The subjection of Kezia. 1908. In her Love in danger, Houghton, 1915; in Shay 1.

Wholesome comedy in a Cornish village. Joe, convinced that strong measures are necessary, buys a stout cane. We learn why he doesn't use it on his wife.
1 act; 2 men, 1 woman; 1 interior (kitchen).

France, Anatole. The man who married a dumb wife. Tr. by Page. Lane, now Dodd, 1915.

Uproarious French comedy in imitation of the medieval farce. After a surgeon operates, the wife talks so volubly that her husband seeks deafness to be at peace.
2 acts (short); 7 men, 3 women, supers as neighbors; 1 interior; medieval costumes.

Fulda, Ludwig. By ourselves. Tr. by Wally in Poet Lore, v. 23, 1912; in Smith 1.

Spirited German comedy. While awaiting the guests for a formal dinner, husband and wife quarrel, make up, and then discovering the invitations were never sent out, contentedly pass the evening "by themselves."
1 act; 3 men, 2 women; 1 interior (dining room).

Glaspell, Susan. Trifles. Shay, 1916; in her Plays, Small, 1920; in Shay 1.

Intense and realistic domestic drama of country life. Two kindly neighbors piece together from "trifles" the story of the lonely long-suffering wife and justify with sympathetic understanding what she has done to her husband.
1 act; 3 men, 2 women; 1 interior (living room).

Hamilton, Cosmo. Toller's wife. In his Short plays for small stages, Skeffington, Lond., 1911, o.p.

Intense domestic drama. Toller, smitten blind, married, not his fiancée, as he thought, but her sister. Now as he is about to recover his sight, his wife dreads his anger at the deception—but she has nothing to fear.
1 act; 4 men, 1 woman; 1 interior (living room).

Houghton, Stanley. Fancy free. French, 1912; in his Five one-act plays, Sidgwick, Lond., 1912; French, 1913; in Clark 2.

Trenchant satire on the triangle. A philandering husband and flirting wife, each having run off with another, are brought together again.
1 act; 2 men, 2 women; 1 interior (hotel writing room).

Masefield, John. The locked chest. 1906 (written). In his The locked chest, etc., Macmillan, 1916; in his Collected plays, Macmillan, 1918; in his A poem and two plays, Heinemann, Lond., 1918; in Smith 1.

Tense drama, whose fable is taken from the Laxdale saga. The wife endures her surly husband, but when he betrays for money the hiding place

of the fugitive, she leaves him after saving her cousin's life by concealing him in the chest.

1 act; 3 men, 1 woman, supers (soldiers); 1 interior; costumes of Iceland.

O'Dea, Mark L. H. The song of Solomon. In Drama, Feb., 1921; in his Red Bud women, Stewart, 1922, now Appleton.

Gripping drama of American farm life. Drudging along in a shabby farmhouse while barns and acreage increase, the wife's mind breaks under the torture of hard living.

1 act; 2 men, 3 women; 1 exterior (porch and yard).

Porto-Riche, Georges de. Françoise' luck. 1888. Tr. by Clark. In Clark, Four plays of the Free Theatre, Stewart, 1914, now Appleton; also in Shay 1; in Moses 3.

Discriminative French comedy of masculine and feminine viewpoints. Each time Françoise wins back her husband just as his constancy seems about to give way.

1 act; 3 men, 2 women; 1 interior (studio).

Wilde, Percival. A question of morality. In Century magazine, 90:609, Aug., 1915; in his Confessional and other plays, Holt, 1916, o.p.; now as A question of morality and other plays, Little, 1922; in Mayorga 1; separately, Baker, n.d.

Genteel comedy of an interrupted elopement. Husband and wife have so reformed each other that they can't tell now whether they are good or bad—and they really do not care.

1 act; 3 men, 1 woman; 1 interior.

For other short plays in this list touching on the married state, see also:

Barrie's The twelve pound look
Giacosa's The rights of the soul
Glaspell and Cook's Suppressed desires
Marks' The merry merry cuckoo
Morley's Thursday evening
O'Neill's Ile
Oppenheim's Night
Raisbeck's Torches
Sutro's The bracelet

PARENTS AND CHILDREN

Long Plays

Barrie, J. M. Alice Sit-by-the-fire. 1905. Scribner, and Hodder, Lond., 1919.

Charming English comedy. In whimsical fashion presents Alice, a popular vivacious mother, returning to her children from India, winning their love, and pretending with keen insight to give place to her growing romantic daughter. It is doubtful if she will ever be content to sit by the fire. Delightful in humor, characterization, and atmosphere.

3 acts; 4 men, 6 women; 2 interiors.

Bennett, E. Arnold *and* **Knoblock, E:** Milestones. 1912. Methuen, Lond., and Doran, 1912; in Dickinson 2.

Effective English drama. Illustrates the march of ideas from one gen-

eration to another, especially how the point of view grows more conservative as one grows older. True to life and of substantial merit.

3 acts; 9 men, 6 women; 1 interior (same set throughout, but with changes of furniture); costumes change from 1860 to 1885 to 1912.

Ervine, St. John G. The ship. 1922. Macmillan, 1922.

Finely wrought English drama. Unfolds the eternal struggle between the old order and the new, the conflicting ideals of father and son. The old man's heart is in his shipyard, the son refuses to carry it on; to him it is the epitome of modern materialism. Finally he carries out his father's wishes by directing the initial voyage of a fast liner, which meets a disaster similar to that of the Titanic.

3 acts; 4 men, 4 women; 2 interiors, 1 exterior.

Francis, J. O. Change. 1913. Jones, Aberystwyth, 1913, o.p.; Sidgwick, Lond., 1913, o.p.; Doubleday, 1914, taken over by French.

Sociological English drama. A study of the clash of ideas between the older and younger generations in the coal fields of Wales. The old order changes, yielding place to the new; and the older cannot catch the viewpoint of the younger. Notable in literary value and Welsh atmosphere.

4 acts; 8 men, 3 women; 1 interior throughout.

Gates, Eleanor (now *Mrs.* **Moore**). The poor little rich girl. 1913. Arrow pub. co., 1916, now F: Moore, 730 5th av., N. Y.; French, n.d.

Delightful American play of fact and fancy, original in invention, admirable in art, subtly humorous, tenderly poetical. Remarkable for psychological truth is the second act, which depicts the wild fancies of delirium. Here figurative remarks about people are interpreted literally, so the butler who "murders the King's English," fights and slays a red-coated toy soldier with a tongue-like sword.

3 acts; 16 men, 10 women; 2 interiors, 3 exteriors.

Hervieu, Paul E. The trail of the torch. 1901. Tr. by Haughton. Doubleday, 1913.

Logical French problem drama of human motive. Demonstrates almost too perfectly the instinctive self-sacrifice made by parents for their children, thus handing on the joy of life (the torch) to the next generation, while in return filial love is merely rational. A gripping story with a potent emotional appeal. Also translated as The passing of the torch, and The torch race (La course du flambeau).

4 acts; 7 men, 8 women; 2 interiors, 1 exterior.

MacKaye, Percy. Mater. 1908. Macmillan, 1908, o.p.; in his Plays, Macmillan, 1916.

Delightful American comedy. The interest centers around the mother who dominates the play, helping her son to win his election and bringing her daughter's love affair to a satisfactory conclusion. Mater has unconquerable youth; her children are solemn with the grim responsibility of having grown up.

3 acts; 3 men, 2 women; 1 interior throughout.

Sowerby, Githa (now *Mrs.* **Kendall**). Rutherford & son. 1912. Sidgwick, Lond., and Doran, 1912.

Domestic English drama. Exhibits the family in relation to business, the father regarding his work as his religion and driving his children from home. Situation extreme and overemphasized but presented with power.
3 acts; 4 men, 4 women; 1 interior throughout.

Sudermann, Hermann. Magda. 1893. Tr. by Winslow. Lamson, Bost., 1895, o.p.; French, 1895.

Finely constructed German drama with fascinating study in character. Magda claims the moral right to develop her individuality and this brings about a well-defined struggle between the old and the new, the conservative and the radical, the conventional idea of home, parental authority, moral standards, even provincialism and the modern idea of the rights of children, personal freedom, and cosmopolitanism. Its unity, clearness, and force make it technically an almost perfect play. Title in the original: Heimat.
4 acts; 6 men, 8 women; 1 interior throughout.

For other long plays in this list touching on this relationship, see also:

Brighouse's Hobson's choice
Crothers' Nice people
Hankin's The Cassilis engagement
Pinero's The Amazons
Rostand's The romancers

Short Plays

Chapin, Harold. Augustus in search of a father. Gowans & Gray, Glasgow, and Phillips, Bost., 1911.

Poignant ironic comedy. An old watchman boasts to a passing vagrant of his prosperous son in America; the vagrant is the son himself, who leaves without undeceiving his father.
1 act; 3 men; 1 exterior (London street at night).

Goodman, Edward, Eugenically speaking. In Washington square plays, Doubleday, 1916.

Pointed satire on the Shavian idea of woman and sex attraction. The eugenically minded daughter of a millionaire selects for her mate a handsome street-car conductor. Unfortunately he already has a wife.
1 act; 3 men, 1 woman; 1 interior (drawing room).

Jones, Henry Arthur. The goal. 1897. In his The theatre of ideas, Doran, 1915; in Clark 2.

Vivid drama. The indomitable engineer makes up his quarrel with his son and leaves him his uncompleted task to finish.
1 act; 4 men, 2 women; 1 interior (man's bedroom).

For other short plays in this list touching on this relationship, see also:

Calderon's The little stone house
Leonard's Glory of the morning
Middleton's Tradition
Renard's Carrots
Sigurjónsson's The Hraun farm

HOME LIFE

Long Plays

Baker, Elizabeth (*Mrs.* **Allaway**). Chains. 1909. Sidgwick, Lond., 1910; Luce, 1912, o.p.

Realistic English drama. Intimate study of the humdrum, dull, numbing life of the middle class in London who are irresistibly bound as in chains to their clerking or housekeeping. Characterization unfaltering and sharply individual; dialog so real that the people seem to say these words for the first time.
4 acts; 7 men, 5 women; 2 interiors.

Barrie, J. M. Quality street. 1902. Hodder, Lond., 1913 (illustrated by Hugh Thomson); Play edition, Scribner, and Hodder, 1918.

Charming English comedy. A delicate tale of two sisters who maintain a school to support themselves till the men return from the wars and succumb to the tantalizing Phoebe who dresses in lavendar and swoons effectively.
4 acts; 6 men, 8 women, 1 boy, 1 girl, supers; 2 interiors; costumes of the Napoleonic era.

Brighouse, Harold. Hobson's choice. 1915. Doubleday, 1916, taken over by French.

Amusing English comedy. Diverting slice of Lancastershire life. A miserly father is so domineered by his eldest daughter, Maggie, that he has no choice left save to place his settlements and retire.
3 acts; 7 men, 5 women; 3 interiors.

Brown, Alice. Children of earth. 1915. Macmillan, 1915.

Thoughtful American drama presenting New England types. Brings the characters back to practical everyday living after giving them a mountain-top vision of the happiness of "it might have been."
4 acts; 5 men, 4 women; 2 interiors, 2 exteriors.

Chambers, C: Haddon. The saving grace. 1917. Brentano, 1918; French, n.d.

Subtle English comedy. Buoyed through every crisis by his sense of humor, Blinn Corbett regains his place in the army through his wife.
4 acts; 3 men, 4 women; 1 interior throughout.

Davis, Owen. The detour. 1921. Little, 1922.

Vibrant American play of New England. Sincerely and realistically depicts a strong-willed woman's revolt against the narrowness of her life, and her determination to secure a fuller life for her daughter. When these hopes come to naught, she looks forward to her dreams being realized in her grandchild.
3 acts; 6 men, 3 women; 1 interior, 1 exterior.

Mayne, Rutherford (pseud. of **S: Waddell**). The drone. 1908. Maunsel, Dublin, 1909, 1912; Luce, 1912, o.p.

Characteristic Irish comedy. An old man, by playing craftily at being

on the eve of a great invention, lives most comfortably on his tightfisted but admiring brother. But forces accumulate against him and he is threatened with eviction from the hive.
3 acts; 6 men, 3 women; 1 interior throughout.

O'Neill, Eugene G. Beyond the horizon. 1920. Boni, 1920; Cape, Lond., 1924.

Naturalistic American tragedy of a wrong choice. Unfolds the gradual crushing of a poetic dreaming spirit beneath thwarted hope and joyless toil. Well-developed character studies with realistic dialog. The two brothers are especially well contrasted.
3 acts; 6 men, 3 women, 1 little girl; 1 interior, 2 exteriors.

Sudermann, Hermann. The vale of content. 1896. Tr. by Leonard. In Dickinson 1.

Homely German drama. Treats the eternal triangle with good sense, subtle psychology, and satisfying conclusion, showing that happiness and content come not always from success attained or ambition fulfilled but rather from duties faithfully and quietly performed. Spoken of also as Happiness in a corner (Das glück im Winkel).
3 acts; 6 men, 6 women; 1 interior, 1 exterior.

For other long plays in this list of a similar character, see also:

Barry's You and I
Belasco's The return of Peter Grimm
Chekhov's The cherry orchard
Emery's The hero
Glaspell's Bernice
Kelly's The show-off
Pinero's The thunderbolt
Robinson's The whiteheaded boy
Sowerby's Rutherford and son
Tarkington's Clarence
Vachell's Quinneys'
Williams' Why marry?

Short Plays

Brighouse, Harold. Lonesomelike. 1911. Gowans & Gray, Glasgow, and Phillips, Bost., 1914; in Clark 2; in Leonard 1; French, n.d.; Baker, 1924.

Character comedy with a touch of pathos and human charm. An old woman about to go to the poorhouse is adopted as his mother by a young man who like her is "lonesomelike."
1 act; 2 men, 2 women; 1 interior (cottage).

Chapin, Harold. The philosopher of Butterbiggens. Gowans, Glasgow, and Phillips, Bost., 1921; French, n.d.; in Leonard 1.

Amusing satire on fear of one's neighbors. A grandfather uses a novel method of getting his own way, despite family opposition.
1 act; 2 men, 1 woman, 1 small boy; 1 interior.

Houghton, Stanley. The dear departed. French, 1910; in his Five one-act plays; Sidgwick, Lond., 1912; French, 1913; in his Dramatic works, v. 3, Constable, Lond., 1914.

Excellent satirical comedy, bitterly picturing human selfishness. Grandfather's heirs, squabbling over his property, are dismayed by his sudden appearance, very much alive.
1 act; 3 men, 3 women; 1 interior (living room).

Morley, Christopher D. Thursday evening. Stewart, 1922, now Appleton; in Shay 2; in his One-act plays, Doubleday, 1924.

Brilliantly written domestic comedy of the maid's night out. A young married couple quarrel; their mothers overhear it, concoct a plot, and bring the silly children together.
1 act; 1 man, 3 women; 1 interior (kitchen).

Sigurjónsson, Jóhann. The Hraun farm. 1908. Tr. by Schanche in Modern Icelandic plays, American-Scandinavian foundation, 1916; in Smith 1.

Rural Icelandic drama. The owner of the farm with a lava-field on it is torn between his love for the homestead and his daughter until the tactful pleading of his wife wins his consent to the daughter's marriage to the man she loves.
3 acts (short); 6 men, 6 women, 1 boy, 1 girl; 3 exteriors (farmyard, field, and yard in ruins).

Synge, J: M. Riders to the sea. 1904. In his The shadow of the glen, Mathews, Lond., 1905, 1910, o.p.; in his Works, v. 1, Maunsel, Dublin, 1910, Luce, 1912; in Dickinson 1; in Moses 1; in Clark 2; in Cohen 2; in Leonard 1; separately, Luce, 1911.

Dramatic Irish tragedy of great literary power. An old mother has lost a husband and five sons at sea. Her youngest son follows, and she is at last at peace, having no more to lose.
1 act; 1 man, 3 women, supers as peasants; 1 interior (cottage kitchen).

For other short plays in this list of a similar character, see also:

Barrie's The old lady shows her medals
Gale's The neighbors
Gregory's The workhouse ward
Hoffman's Martha's mourning
Maeterlinck's The intruder
Maurey's Rosalie
O'Dea's The song of Solomon

FOLK DRAMA

For long plays in this list of this nature, see:

Masefield's The tragedy of Nan
Sigurjónsson's Eyvind of the hills
Synge's The play boy of the western world

For short plays in this list of this nature, see:

Masefield's The locked chest
Sigurjónsson's The Hraun farm
Synge's Riders to the sea

SOCIAL SATIRES

Long Plays

Ade, George. The college widow. 1904. French, 1924 (revised version).

Amusing American comedy. In a rather extravagant way satirizes the enthusiasms of collegians, centering the interest in football and the halfback who stays to play because of the attractive "college widow."
4 acts; 15 men, 10 women, supers; 1 interior, 3 exteriors.

Fitch, W: Clyde. The climbers. 1900. Macmillan, 1906, o.p.; French, n.d.; in his Plays, v. 2, Little, 1915.

Scathing yet delightful American satire on the foibles of New York society. Each character strives to attain his ambition whether in love, happiness, finance, or social recognition.
4 acts; 12 men, 9 women, 3 interiors.

Jones, Henry Arthur. The liars. 1897. Macmillan, 1901, o.p.; French, 1909.

Brilliant English comedy of manners. With clever technique satirizes the follies and foibles of English society, emphasizing honesty as the best policy. Skilful plot and clever dialog. A masterly climax at the end of the 3d act.
4 acts; 10 men, 6 women; 3 interiors, 1 exterior.

Jones, Henry Arthur. Mary goes first. 1913. Doubleday, 1914, taken over by French.

Satirical English comedy of manners. Amusingly pictures the social rivalry between two ambitious ladies in a small community. Their social climbing is complicated with a political campaign by their husbands. A fine example of high comedy.
3 acts and epilog; 8 men, 4 women; 1 interior throughout.

Kaufman, G: S. *and* **Connelly, Marc.** Dulcy. 1921. Putnam, 1921; French, 1923; in Cohen 1; in Quinn 2.

Sparkling American comedy. Cleverly portrays the obvious woman, addicted to bromides, latest words, and pseudo-ideas, with a genius for the wrong kind of tact. Contains a good parody on a movie scenario.
3 acts; 8 men, 3 women; 1 interior throughout.

Maugham, W: Somerset. Smith. 1909. Heinemann, Lond.; Dramatic pub. co., 1913.

Entertaining English comedy of manners. Neatly and wittily satirizes high society, contrasting the idle rich with the progressive working class. Projects a serious problem in sociology.
4 acts; 4 men, 4 women; 2 interiors (but can be played with same set throughout).

Mitchell, Langdon. The New York idea. 1906. Baker, 1908; in Quinn 1; in Moses 2.

Clever American comedy of manners. Really a satire, amusing and incisive, on social conditions caused by easy divorce. "Marry for whim and leave the rest to the divorce court."
4 acts; 9 men, 6 women; 3 interiors.

Monkhouse, Allan N. The education of Mr. Surrage. 1912. Sidgwick, Lond., 1913; French, n.d.

Admirable English comedy of manners. At the age of 50 Mr. Surrage has retired, rich enough to live on his income. His son and two daughters, holding rather advanced social views, invite for the week-end some questionable persons in the artistic and theatrical world. How will their conventional father receive them? They find him very adaptable and he takes to the

new social environment so readily that he remains master of the situation.
4 acts; 6 men, 3 women; 2 interiors.

Shaw, G: Bernard. You never can tell. 1898 (1900). In his Pleasant Plays, Richards, Lond., and Stone, Chicago, 1898, o.p.; Constable, Lond., and Brentano, 1905, 1919; separately, Constable, Lond., 1906; Brentano, 1913.

Pleasant English comedy. Whimsically satirizes social conventions, making heroes of a waiter and a dentist; unmasks the woman's rights advocate and the husband as head of the family; brings everyone into a conflict of wills. Incidents absurd, characters lifelike, dialog clever.
4 acts; 6 men, 5 women; 2 interiors, 1 exterior.

Smith, Harry J. Mrs. Bumpstead-Leigh. 1911. French, 1917.

Pleasing American comedy. Richly characterizes the social climber who endeavors to land herself among those with hyphenated names. Her advance becomes complicated when she is recognized by a fellow-townsman.
3 acts; 6 men, 6 women; 1 interior throughout.

Sutro, Alfred. The two virtues. 1914. Brentano, 1914, o.p.; French, n.d.

Keen English comedy. Deftly characterizes the women, two of whom, Isabel and Lady Milligan, represent Chastity, while the other two, Freda and Alice, represent Charity. The chastity pair oppose the love of Freda and Jeffrey, and cause them to part, but cannot keep them separated.
4 acts; 3 men, 5 women; 2 interiors.

Sutro, Alfred. The walls of Jericho. 1904. French, 1906.

Satirical English drama. Severely arraigns the frivolity of London high society, when so much that is worth while needs to be done. Clever dialog and interesting characters.
4 acts; 13 men, 8 women, and supers as guests at dance; 4 interiors.

Tarkington, Booth. Clarence. 1919. French, 1921.

Sparkling American comedy. Clarence, whose last name is uncertain but who "has been in the army," enters the Wheeler household in a rather vague capacity, which develops however into that of a solvent for the perplexities of the whole family.
4 acts; 5 men, 5 women; 2 interiors.

Wilde, Oscar. An ideal husband. 1895. In his Plays, v. 2, Luce, 1905; Baker, n.d.; French, n.d.; in his Writings, v. 7, Keller, N.Y., 1907, o.p.; in his Works, v. 6, Lamb, N.Y., 1909, o.p.; Tauchnitz, Lpz., 1909; Methuen, Lond., 1910; in his Plays, Nichols, N. Y., 1914, now Cosmopolitan, N.Y.; in his Complete works, v. 8, Doubleday, 1923.

Brilliant English comedy. With clever dialog and sustained situation blends strong emotion with high comedy in one of the best of his society studies.
4 acts; 9 men, 6 women; 3 interiors.

Wilde, Oscar. The importance of being Earnest. 1895. In his Plays, v. 2, Luce, 1905; Baker, n.d.; French, n.d.; in his Writings, v. 2, Keller, N.Y., 1907, o.p.; in his Works, v. 5, Lamb, N. Y., 1909, o.p.; Methuen, Lond., 1910; Putnam, 1911; Tauchnitz, Lpz., 1910; in his Plays, Nichols, N. Y., 1914, now Cosmopolitan, N. Y.; Four seas, 1919; in Moses 1; in his Complete works, v. 8, Doubleday, 1923.

Sparkling English farce. Subtitle: A trivial comedy for serious people. Clever satire on society and one of the most brilliant light plays in English.
3 acts; 5 men, 4 women; 2 interiors, 1 exterior.

Wilde, Oscar. Lady Windermere's fan. 1892. In his Plays, v. 1, Luce, 1905; Baker, n.d.; French, 1906; in his Writings, v. 2, Keller, N. Y., 1907, o.p.; in his Works, v. 5, Lamb, N. Y., 1909, o.p.; Methuen, Lond., 1910; Putnam, 1911; in his Plays, Nichols, N. Y., 1914, now Cosmopolitan, N. Y.; in Dickinson 1; in Tatlock & Martin, Representative English plays, 1916; in his Complete works, v. 7, Doubleday, 1923.

Brilliant English comedy. With clever dialog and carefully sustained suspense handles the triangle situation in sparkling fashion. A strong play; reads and acts well.
4 acts; 7 men, 9 women; 3 interiors.

For other long plays in this list of similar character, see also:

Barrie's The admirable Crichton
Jerome's Miss Hobbs
Kauffman and Connelly's Beggar on horseback
Megrue's Tea for three
Pinero's The Amazons
Pinero's The gay Lord Quex
Shaw's Arms and the man
Smith's The fortune hunter
Tarkington's The intimate strangers
Tarkington and Wilson's The man from home
Thomas' Her husband's wife
Vachell's Jelf's
Williams' Why marry?

Short Plays

Cameron, Margaret (now *Mrs.* **H. C. Lewis**). The burglar. In her Comedies in miniature, Doubleday, 1903, o.p.; separately, French, n.d.

Clever farcical trifle. Five frightened women in a summer cottage think they hear a burglar and find a cat.
1 act; 5 women; 1 interior (sitting room).

Gerstenberg, Alice. Fourteen. In Drama, Feb., 1920; in her Ten one-act plays, Brentano, 1921.

Exemplary social farce. A society hostess has all sorts of difficulties in keeping her dinner party up to fourteen when guests say they cannot come.
1 act; 1 man, 2 women; 1 interior (dining room, with table laid for 14).

Gordon-Lennox, Cosmo C: The impertinence of the creature. 1907. French, 1909; in Clark 2.

Spirited comedy. A lady is annoyed at being followed about at a ball by a strange man, who proves to be the hostess's brother, instructed by his sister to introduce himself.
1 act; 1 man; 1 woman; 1 interior (parlor).

Kinkead, Cleves. The four-flushers. 1914. In Harvard Dramatic club Plays, ser. 2, Brentano, 1919.

Clever satirical comedy. Each one of these New Yorkers deceives the others and is in turn exposed.
1 act; 3 men, 2 women; 1 interior.

Maurey, Max. Rosalie. Tr. by Clark. French, 1913.

Ingenious French social comedy. A stupid maid-servant is coached in society ways to impress a distinguished guest.
1 act; 1 man, 2 women; 1 interior (parlor).

Milne, A. A. Wurzel-Flummery. In his First plays, Chatto, Lond., and Knopf, N. Y., 1919; in Cohen 2; separately, French, 1922.

Waggish conceit. Two men are offered much money if they will adopt the ridiculous name in the title in place of their own surnames.
1 act; 3 men, 2 women; 1 interior

Tompkins, F. G. Sham. Stewart, 1920, now Appleton; in Shay 1.

Joyous satire. After a most superior burglar refuses to take imitation stuff and reads the couple a lecture on reality, the wife outdoes him a bit with a supposed family portrait.
1 act; 3 men, 1 woman; 1 interior (living room).

Wilde, Percival. The noble lord. In his Dawn and other one-act plays, Holt, 1915, o.p., now Little, 1922; separately, Baker, n.d.

Farcical satire. A rather silly and romantic young woman affects drowning to provoke an English lord's attention. He escapes by pretending to be his valet.
1 act; 2 men, 1 woman; 1 exterior (woods).

Wolff, O. M. Where but in America. 1917. In Smart Set magazine, March, 1918; in Mayorga 1; in Lewis 1; in Knickerbocker 2; separately, Baker, 1924.

Excellent humorous satire on social pretense. A young couple about to buy a home find their servant's fiancé is their contractor-architect, and his business is more prosperous than her employer's.
1 act; 1 man, 2 women; 1 interior (dining room).

For other short plays in this list of similar character, see also:

Álvarez Quintero's The women's town

Chapin's The philosopher of Butterbiggens

Dell's The angel intrudes
France's The man who married a dumb wife
Fulda's By ourselves
Galsworthy's The little man
Goodman's Eugenically speaking
Schnitzler's A farewell supper
Schnitzler's Literature
Sutro's A marriage has been arranged
Sutro's The marriage will not take place

SOCIAL CONTRASTS

Long Plays

Archer, William. The green goddess. 1921. Knopf, and Heinemann, Lond., 1921.

Ripping English melodrama, introducing the wireless and airplanes. Laid somewhere beyond the Himalayas, a colorful atmosphere is introduced contrasting the natives with their fanaticism for their desecrated goddess and the English party stranded there at the mercy of the smooth but vengeful Raja of Rukh.

4 acts; 8 men, 2 women, many supers; 3 interiors, 1 exterior; oriental costumes.

Barrie, J. M. The admirable Crichton. 1902. Illus. by Hugh Thomson, Hodder, Lond., and Doran, 1914, o.p.; Play edition, Scribner, and Hodder, 1918.

Satirical English comedy of manners, showing the effect of altered circumstances on servants and masters. The family butler provides the brains and safety when all are wrecked on an island and native ability must cope with the struggle for existence. When rescued, they return to the impeccable conventions of London, the butler resuming his place and reverencing the family.

4 acts; 5 men, 6 women, supers as servants (5 men, 5 women, 2 boys); 1 interior, 2 exteriors.

Galsworthy, John. Loyalties. 1922. Duckworth, Lond., and Scribner, 1922; also in his Plays, ser. 5, Scribner, and Duckworth, 1923; in his Representative plays, Scribner, 1924.

Masterly and absorbing English drama. A young society man steals a sum of money from a Jew at a country house party in England. Immediately the various loyalties align themselves: loyalty to class, to race, to profession, even of wife to husband who has deceived her. Lifelike in speech and conduct, it pits emotion against emotion and even against intellectual standards. The clan spirit is stronger than justice and right.

3 acts in 7 scenes; 17 men, 3 women; 5 interiors.

Guimerá, Angel. Marta of the lowlands. ca 1898. Tr. by Gillpatrick. Doubleday, 1914.

Strong Spanish tragedy, virile in theme and treatment. With much human sympathy depicts the helpless and unfortunate exposed by society to the blows of chance, with the peasant and the laborer in conflict with the landlord.

3 acts; 8 men, 3 women, 1 child; 1 interior throughout.

Hankin, St. John E: C. The Cassilis engagement. 1906. In his Three plays with happy endings, French, Lond., 1907, o.p.; separately, French, n.d.; Secker, 1914; in his Dramatic works, v. 2, Secker, Lond., 1912; in Moses 1.

Clever English comedy. A wise mother maneuvers the breaking of an engagement of her son to a pretty girl much his inferior. Reflecting life credibly, presents consistent characterization, an effective story based on sound social philosophy, in neat and witty dialog.
4 acts; 6 men, 8 women; 2 interiors, 1 exterior.

Molnár, Ferenc. The swan. 1921. Tr. by Glazer. In his Fashions for men, and The swan. Boni, 1922.

Adroit Hungarian romantic comedy. With subtle satire on the ways of royalty, divertingly analyzes the varied emotions aroused when the haughtily reserved, swanlike princess in sympathy kisses the tutor to the alarm of all. But she sacrifices herself for the exaltation of her house.
3 acts; 9 men, 8 women, supers as hussars and lackeys; 3 interiors.

Tarkington, Booth *and* **Wilson, H. L.** The man from home. 1907. Harper, 1908.

American drama, full of heart interest. Enlivened by the shrewd sayings of the Indiana lawyer as he outwits the fortune hunters in the Italian resort. Panders too much to American self-esteem but has an exciting story.
4 acts; 11 men, 3 women; 1 interior, 2 exteriors.

For other long plays in this list touching on social diversities, see also:

Anspacher's The unchastened woman
DeMille's Strongheart
Galsworthy's The pigeon
Galsworthy's The silver box
Kenyon's Kindling
Knoblock's My lady's dress
MacKaye's The scarecrow
Manners' The house next door
Rostand's Chanticleer
Shaw's Pygmalion
Shaw's You never can tell
Sheldon's The nigger
Smith's Mrs. Bumpstead-Leigh
Thomas' As a man thinks
Zangwill's The melting pot

Short Plays

Davis, R: H. Miss Civilization. In Collier's 34:16, 3 Dec., 1904; Scribner, 1905; French, 1905; in his Farces, Scribner, 1906, o.p.

Tense comedy of the resourceful American girl. A banker's daughter matches her wits against three burglars and effects their capture by detaining them with talk and food till help arrives.
1 act; 4 men, 1 woman; 1 interior (dining room).

Massey, G: Edward. Plots and playwrights. Little, 1917; in Baker 1.

Novel and entertaining satire on pot-boilers. A playwright, seeking dramatic material, makes a melodrama out of the episodes in the earlier scenes.
2 acts and prolog (6 scenes, short); 11 men, 6 women; 2 interiors with 4 changes of furniture, 1 exterior.

Shaw, G: Bernard. Press cuttings. 1901. Stone, 1901, o.p.; Constable, Lond., 1909; Brentano, 1911.

Farcical satire on the topics discussed in the daily press. The General in the War office engages in witty conversation with the Prime Minister, an orderly, an Irish scrubwoman and two women who call themselves "anti-suffragettes."
1 act; 3 men, 3 women; 1 interior (office).

Sutro, Alfred. The marriage will not take place. In Harper's bazar, April, 1918; French, 1918.

Spirited comedy. An actress has some fun worrying the father of a young man enamored of her, when he tries to buy her off.
1 act; 2 men, 1 woman; 1 interior.

Walker, Stuart. Nevertheless. In his Portmanteau plays, Stewart, 1917, now Appleton; separately, Stewart, 1923, now Appleton; in Schafer 1; in Webber 1.

Whimsical interlude. Two children and a dictionary reform an amiable burglar.
1 act; 1 man, 1 boy, 1 girl; 1 interior.

For other short plays in this list touching on social diversities, see also:

Leonard's Glory of the morning
Maeterlinck's The miracle of St. Anthony
Parkhurst's The beggar and the king
Pillot's Two crooks and a lady
Saunders' Figureheads
Tompkins' Sham
Walker's Sir David wears a crown
Walker's Six who pass while the lentils boil
Wilde's The noble lord

SOCIAL ETHICS

Long Plays

Álvarez Quintero, Brothers Serafín *and* **Joaquín.** Malvaloca. 1912. Tr. by Fassett. Doubleday, 1916.

Noteworthy Spanish drama, superior to most in naturalness and artistry. Demonstrates the influence exerted by two men on the life and character of a woman who is remade as bells are recast.
3 acts; 7 men, 11 women; 2 interiors, 1 exterior.

Besier, Rudolf. Don. 1909. Unwin, London, o.p.; Duffield, 1910.

Sincere English comedy. Criticizes social conventions in the light of truth and human right. With clever characterization and deft dialog, a delightful satire on life is constructed with unusual skill.
3 acts; 4 men, 5 women; 2 interiors.

Brieux, Eugène. The three daughters of M. Dupont. 1899. Tr. by Hankin in his Three plays, Brentano, and Cape, Lond., 1911.

Satirical French comedy. A thesis play demonstrating the evils of the French system of marriage. What shall a woman do? Better an unhappy

marriage of convenience than remain unmarried to seek the consolation of religion or to live a life of license. An amusing scene marks the arrangements for the marriage settlement.

4 acts; 6 men, 8 women; 2 interiors.

Grundy, Sydney. Sowing the wind. 1893. French, 1901.

Well-balanced, gripping English drama, with strongly contrasted characters and finely constructed plot. Mr. Brabazon reaps the whirlwind of wild oats and youthful mistakes, while Rosamund suffers likewise from the sins of the fathers, and is almost prevented from marrying the man she loves.

4 acts; 8 men, 4 women; 2 interiors, 1 exterior.

Houghton, Stanley. Hindle Wakes. 1912. Sidgwick, Lond., 1912; Luce, 1913; French, n.d.; in his Works, v. 2, Constable, Lond., 1914.

Realistic English drama. From various viewpoints each person argues that the boy should be forced to marry the girl as a cure for sick honor. But she suddenly insists on equal freedom with the man and upsets all their calculations, giving a new turn to a familiar situation. Lifelike and human characters; fresh and striking dialog.

3 acts; 4 men, 5 women; 2 interiors.

Ibsen, Henrik. An enemy of the people. 1882. Tr. as An enemy of society by Aveling in his The pillars of society and other plays, Scott, Lond. (Camelot ser.), 1888, o.p.; tr. as An enemy of society by Archer in his Prose dramas, v. 2, Lovell, N. Y., 1890-91, o.p.; separately, Baker, 1900; tr. by Aveling in his Collected works, v. 8, Heinemann, Lond., and Scribner, 1907; tr. by Sharp in his Ghosts, Dent (Dutton, Everyman's lib.), 1911.

Uncompromising Norwegian drama. Everywhere Dr. Stockmann, in his desire to remedy a shameful condition of the water supply, is met by the opposition of vested interests. No one will listen to him, and he is voted an enemy of the people. A scathing attack on what Ibsen deems the false ideal of democracy.

5 acts; 7 men, 2 women, 2 boys, supers as audience; 3 interiors.

Ibsen, Henrik. The pillars of society. 1877. Tr. by Archer. Scott, Lond. (Camelot ser.), 1888, o.p.; Baker, 1900; tr. by Archer in his Prose dramas, v. 2, Lovell, N. Y., 1890-91, o.p.; tr. by Archer in his Collected works, v. 6, Heinemann, Lond., and Scribner, 1907.

Satirical Norwegian drama. Bernick, the genial philanthropist and supposed model for the community, is in reality dishonest in thought, hypocritical in action, murderous in will. His deeper nature is so stirred by the discovery that his son would have been lost at sea if the unseaworthy vessel had sailed, that he confesses his sins. The only pillars of society are truth and freedom.

4 acts; 10 men, 9 women, supers; 1 interior throughout.

Jones, Henry Arthur. The case of rebellious Susan. 1894. Macmillan, 1894, o.p.; French, 1901.

Moral English comedy. Trying to retaliate on her disloyal husband, Lady Susan attempts a romance which is checked by her wise uncle. Socially, sauce for the gander is not sauce for the goose.
3 acts; 10 men, 4 women; 3 interiors.

Loyson, Paul H. The apostle. 1911. Tr. by Clark. Doubleday, 1916.

Purposeful French tragedy. Deals sincerely with French politics and atheism, with fierce clashes of opinion. Hardly a thesis play, though filled with ideas, as no solution is presented.
3 acts; 13 men, 3 women, 2 children, several supers as senators; 1 interior throughout.

Pinero, A. W. The gay Lord Quex. 1899. Russell, 1900, o.p.; Heinemann, Lond., and Baker, 1901; in his Social plays, v. 3, Dutton, 1918; in Moses 1.

Able English comedy of manners. A triumph of technique, the third act being an accomplished orgy of dexterity with climax and suspense and surprise and surprise again. Characters well-sketched and dialog adequate.
4 acts; 4 men, 10 women, several supers as patrons and servants; 2 interiors, 1 exterior.

Pinero, A. W. The second Mrs. Tanqueray. 1893. Heinemann, Lond., and Baker, 1894; in Dickinson 1; in his Social plays, v. 1, Dutton, 1917.

Brilliant, powerful English drama. Strong study of a woman with a past marrying out of her station and suddenly lacking the courage to face the consequences of her wrong-doing. An epoch-making play, wonderfully well planned, with the climax seized and the story built out of results rather than causes.
4 acts; 7 men, 4 women; 2 interiors.

Thoma, Ludwig. "Moral." 1908. Tr. by Recht. Knopf, 1916, o.p.; in Dickinson 2.

Ingenious German satire on smug self-righteousness. Some leading citizens, though officers of the Society for the suppression of vice, are in a panic for fear they will be exposed as hypocrites. The situations are very well developed.
3 acts; 9 men, 7 women, supers; 2 interiors.

Walter, Eugene. The easiest way. 1908. Doubleday, 1917, o.p.; in Dickinson 2; in Moses 2.

Bitter American drama. An actress, who wins our sympathy, after a life of struggles meets a man she really loves, but she hasn't the strength to take the hard narrow path that leads to their happiness.
4 acts; 3 men, 3 women; 2 interiors, 1 exterior.

Williams, J. L. Why marry? 1917. Scribner, 1918; in Quinn 2.

Brilliant social comedy. Skilfully depicts within the circle of one family the various kinds of marriages, from the girl brought up to be married to the one who doesn't want to be married, and deftly defines the ancient and necessary institution.
3 acts; 7 men, 3 women; 1 interior throughout.

For other long plays in this list touching on social problems, see also:

Baker's Chains
Barker's The Madras house
Barker's The Voysey inheritance
Benavente's The bonds of interest
Björnson's Beyond human power
Brieux's The red robe
Crothers' Nice people
Dane's A bill of divorcement
Echegaray's The great Galeoto
Ervine's Jane Clegg
Fitch's The city
Giacosa's As the leaves
Hastings' The new sin
Hervieu's In chains
Housman and Barker's Prunella
Ibsen's Hedda Gabler
Jerome's The passing of the third floor back
Jones' The liars
Jones' Michael and his lost angel
Kennedy's The servant in the house
Kummer's A successful calamity
Maugham's Smith
Milne's The truth about Blayds
Mitchell's The New York idea
Monkhouse's The education of Mr. Surrage
O'Neill's Anna Christie
Pérez Galdós' Electra
Pérez Galdós' The grandfather
Pinero's Mid-channel
Pollock's The fool
Schnitzler's Playing with love
Shaw's Pygmalion
Sheldon's The nigger
Sheldon's Romance
Smith's The fortune hunter
Sudermann's The vale of content
Sutro's The two virtues
Sutro's The walls of Jericho
Thomas' The witching hour
Wilde's Lady Windermere's fan

Short Plays

Benavente, Jacinto. His widow's husband. Tr. by Underhill in his Plays, ser. 1, Scribner, 1917; in Shay 1.

Absurd Spanish comedy of the small gossip and rigid conventions in a provincial capital in Spain.
1 act; 4 men, 3 women; 1 interior.

Benavente, Jacinto. No smoking. Tr. by Underhill in Drama, Feb., 1917, no. 25; in his Plays, ser. 2, Scribner, 1919.

Spanish comedy of situation. While a man is occupying a railway compartment alone, two ladies enter. He feels he cannot continue to smoke nor even to stay and listen to the family gossip of the dominating "Lady."
1 act; 2 men, 2 women; 1 interior (compartment in railway carriage).

Gale, Zona. The neighbors. In Wisconsin plays, ser. 1, Huebsch, 1914; also separately, Huebsch, 1920; French, n.d.; Baker, n.d.

Wholesome small-town comedy. Through their united efforts to assist a poor seamstress to take care of her little orphaned nephew, the neighbors forget their selfish concerns.
1 act; 2 men, 6 women; 1 interior (living room or kitchen).

Galsworthy, John. The little man. In his Six short plays, Scribner, 1921; in his The little man and other satires, Scribner, 1915; in Cohen 2; in Marriott, One-act plays of today, Small, 1924.

Brilliant satire. Various nationalities of tourists in Austria (in 1913) are caricatured, while the Little Man in his humanity does what the rest discuss, when he takes care of the baby and bundles of the lowly woman.
3 scenes (short); 9 men, 2 women, supers; 1 interior (railway compartment); 2 exteriors (both station platforms).

Gregory, *Lady* I. Augusta. Spreading the news. In her Seven short plays, Maunsel, 1909, 1911; Luce, 1911, o.p., now Putnam; separately, Maunsel, 1907, 1910; Talbot press, Dublin, 1918; French, n.d.; in Smith 1; in Clark 2; in Cohen 2; in Knickerbocker 1; in Leonard 1.

Finely human comedy of the effect of village gossip. As a result of going after Jack Smith to return a forgotten hayfork, Bartley is jailed.
1 act; 7 men, 3 women; 1 exterior (at country fair).

Maeterlinck, Maurice. The miracle of St. Anthony. Tr. by Roeder, in his Miracle of St. Anthony and 5 other plays, Boni, 1917; tr. by Teixeira da Mattos, Dodd, 1918.

Bitter Belgian satire on selfishness and greed. Coming as a mendicant to restore to life the Lady Hortense as her relatives have prayed, St. Anthony is turned over to the police as she falls back dead again.
1 act; 9 men, 4 women, supers as guests; 1 interior (hall with 2 doors at back opening into dining room and bedroom).

O'Brien, Seumas. Duty. In his Duty and other Irish comedies, Little, 1916, o.p.

Satirical Irish comedy. Arbitrarily performing his duty, a policeman arrests the woman from whom he has received favors.
1 act; 5 men, 1 woman; 1 interior (kitchen).

Schnitzler, Arthur. A farewell supper. ca 1891. Tr. by Barker in his Anatol, Sidgwick, Lond., and Kennerley, 1911, taken over by Little, 1916; tr. by Colbron in his Anatol, Boni, 1917.

Subtle Austrian comedy. One of seven episodes in the rather irregular amours of Anatol. He has resolved to break off with Mimi, but she forestalls him, paying him in like coin.
1 act; 3 men, 1 woman; 1 interior (restaurant).

Schnitzler, Arthur. Literature. 1901. Tr. by Coleman in German classics, 1914, v. 20; tr. by Loving, in his Comedies of words and other plays, Stewart, 1917, now Appleton; also in Shay 1; tr. by Colbron in his Anatol, Boni, 1917.

Clever Austrian satire. To their dismay two former lovers print the same letters in the novel each has written.
1 act; 2 men, 1 woman; 1 interior (apartment).

Wellman, Rita. Funiculi funicula. 1918. In Mayorga 1.

Realistic tragedy. A child's life is sacrificed for the selfish gaiety of its young artist parents.
1 act; 2 men, 1 woman; 1 interior (flat).

For other short plays in this list touching on social problems, see also:

Brock's The bank account
Cannan's Mary's wedding
Chapin's The philosopher of Butterbiggens

Emig's The china pig
Fenn and Price's 'Op-o'-me-thumb
Gerstenberg's Fourteen
Gerstenberg's Overtones
Glaspell and Cook's Suppressed desires
Glaspell's Trifles
Goodman's Eugenically speaking
Goodman's Back of the yards
Gregory's Hyacinth Halvey
Housman's A fool and his money
Kelly's Finders-keepers
Kinkead's The four-flushers
Maurey's Rosalie
Milne's Wurzel-Flummery
Pinski's Diplomacy
Pinski's A dollar
Sutro's The marriage will not take place
Tompkins' Sham
Walker's Nevertheless
Wilde's Confessional

THE ETERNAL TRIANGLE

Long Plays

Annunzio, Gabriele d'. Gioconda. 1898. Tr. by Symons. Russell, 1901, o.p.; Sergel, n.d.; in Dickinson 2.

Tragic Italian drama. The sculptor Lucio finds his inspiration in his model Gioconda and not in his devoted wife Sylvia, who sacrifices her hands to save his masterpiece from breaking as it falls.
4 acts; 3 men, 4 women, 1 girl; 3 interiors.

Bernstein, Henry. The thief. 1906. Tr. by Haughton. Doubleday, 1915, taken over by French.

Clever French drama of mystery and passion. Develops an exciting situation and springs a surprise, making a strong story. The 2d act is unique in utilizing only 2 characters. Dialog is terse and real.
3 acts; 5 men, 2 women; 3 interiors.

Hervieu, Paul E. Know thyself. 1909. Tr. by Cerf in Dickinson 1.

Symmetrical French drama. Two triangles in the plot are precisely balanced: The general, his wife and his ward; his guest, his guest's wife, and his own son. The main theme is a declaration against hasty judgments and divorce, and this thesis controls the action though it never obtrudes. The characters are interesting types; the dialog is concise and purposeful; the classic unities are nicely conformed to.
3 acts; 5 men, 2 women; 1 interior throughout.

Maugham, W: Somerset. The circle. 1921. Doran, and Heinemann, Lond., 1921.

Significant English comedy. Cleverly insists that the young never profit by the experience of the old. Thirty years ago Lady Kitty had run away from her husband; she now returns and finds her son's wife about to do the same thing. Example, warning, advice, even permission (psychologically correct) fail to stop the romantic Elizabeth.
3 acts; 4 men, 3 women; 1 interior throughout.

Megrue, R. C. Tea for three. 1918. Baker, 1924.

Brilliant American comedy. Husband, wife, and candid friend sustain the situations in this ironical play with its surprising dénouement.
3 acts; 3 men, 2 women; 3 interiors.

Shaw, G: Bernard. Candida. 1895. In his Pleasant plays, Richards, Lond., and Stone, Chicago, 1898, o.p.; Constable, Lond., and Brentano, 1905, 1919; separately, Constable, Lond., 1905; Brentano, 1913.

Pleasant English drama. A satire on marriage which however offers the sanest of solutions to the problem of the eternal triangle. Puts it up to the woman who selects the one who needs her most.
3 acts; 4 men, 2 women; 1 interior throughout.

Tamayo y Baus, Manuel. A new drama. 1867. Tr. by Fitzgerald and Guild, Hispanic society of Amer., 1915.

Skilful Spanish drama with well-sketched characters. In technique a perfect example of a play within a play. With sustained suspense, and a logical ending, the tragic effects of jealousy are shown. A robust piece of work, perhaps the best play about Shakespeare.
3 acts; 7 men, 1 woman, with supers as actors and stage hands; 3 interiors; costumes of 1605 in England.

For other long plays in this list presenting this situation, see also:

Álvarez Quintero's Malvaloca
d'Annunzio's Francesca da Rimini
Barrie's What every woman knows
Brown's Children of earth
Buchanan's A woman's way
Jones' The case of rebellious Susan
Maeterlinck's Pélléas and Mélisande
Milne's The Dover road
Phillips' Paolo and Francesca
Wilde's An ideal husband
Wilde's Lady Windermere's fan

Short Plays

Raisbeck, Kenneth. Torches. In Plays of the 47 workshop, ser. 2, Brentano, 1920.

Picturesque tragedy of Italian love and revenge, echoing Francesca da Rimini. The torches serve as signals to bring the lover and the avenging husband.
1 act; 4 men, 2 women; 1 exterior (terrace).

Shaw, G: Bernard. How he lied to her husband. 1904. In his John Bull's other island, Constable, Lond., and Brentano, 1907; separately, Constable, 1909; in his The man of destiny, Brentano, 1913; in his The admirable Bashville, Constable, n.d.

Clever satire, with an unexpected turn to the triangle situation. The husband resents the poet-lover's insensibility to the lady's charm, but is gratified by the poems.
1 act; 2 men, 1 woman; 1 interior (drawing room).

Sutro, Alfred. The bracelet. French, 1912; in his Five little plays, Brentano, 1914.

Sophisticated comedy, delicately done. A wayward husband, enamored of a pretty governess, gives her a bracelet like the one his wife has lost. She has deceived him, as he has his wife.
1 act; 5 men, 3 women; 1 interior (dining room).

For other short plays in this list presenting this situation, see also:

Houghton's Fancy free
Porto-Riche's Françoise' luck
Rogers' Behind a Watteau picture
Wilde's A question of morality

FEMINISM

Long Plays

Barker, H. Granville. The Madras house. 1910. Sidgwick, Lond., 1910; Kennerley, 1911, now Little; in Dickinson 1; in Moses 1.

Discursive English comedy. Presents a thorough-going survey of woman's relation to society, showing many phases rather than an exhaustive study of one; such as: the woman in business, woman's dress, women who have no hope for a husband, one who doesn't care to have one; and a nagging wife whose husband turns to Mohammedanism and its harem as a saner solution of woman's place than Western civilization has evolved.

4 acts; 8 men, 12 women, supers; 4 interiors.

Crothers, Rachel. He and she. 1911, revised form 1920. In Quinn 1.

American drama of married life, first played as The Herfords. A story of woman's rights and responsibilities, centering about one who is artist, wife, and mother, with rivalry and professional jealousy as conflicting interests.

3 acts; 3 men, 5 women; 2 interiors (1 interior is possible).

Forbes, James. The famous Mrs. Fair. 1919. In his The famous Mrs. Fair and other plays, Doran, 1920; separately, French, 1924.

Outstanding American discussion of the place of the married woman. Can she combine successfully the duties of wife and mother with a public career? Mrs. Fair returns from war work only to launch forth on a lecture tour. The first absence was in the line of duty, but this second one breeds disaster and she returns just in time to win back her husband and daughter.

4 acts; 3 men, 10 women; 2 interiors.

Ibsen, Henrik. A doll's house. 1879. Tr. as Nora by Lord, Dutton, 1882, o.p., later published as The doll's house, Appleton, 1889; tr. by Archer in his Prose dramas, v. 1, Lovell, N. Y., 1890-91, o.p.; in his Collected works, v. 7, Heinemann, Lond., and Scribner, 1906-07; separately, Baker, 1900; tr. by Mencken, Luce, 1909, o.p.; tr. by Sharp, Dent (Dutton, Everyman's library), 1910.

Catastrophic Norwegian drama. Presents the right of a woman to self-development in a world planned by and for men. A play to study, as it revolutionized the technique of the drama and brought in the present era, reviving the unities of time, place, and action, dropping the soliloquy, and emphasizing the unforced exposition, with no superfluous words, but all tending towards the final scene.

4 acts; 4 men, 4 women, 3 children; 1 interior throughout.

Jerome, J. K. Miss Hobbs. 1900. French, 1902.

Lively English comedy. The young feminist affects to despise men and, in attempting to prove that all are alike, lands herself in a surprising adventure with one who isn't so bad after all.
4 acts; 5 men, 4 women; 3 interiors (one a boat-cabin).

Middleton, George. Nowadays. 1914. Holt, 1914.

Realistic American comedy. Revolves around the right of a woman today to live her life in her own way, showing the clash of ideas between the old and the new generations.
3 acts; 4 men, 4 women; 2 interiors.

Pinero, A. W. The Amazons. 1893. Heinemann, Lond., and Baker, 1895.

Extravagant English satire on the tendency to educate girls in masculine pursuits. The young daughters wear boys' clothes at home, but when lovers appear—the eternal feminine reappears. Whimsical farce comedy with good situations handled acceptably.
3 acts; 7 men, 5 women; 1 interior, 1 exterior.

For other long plays in this list introducing this freedom, see also:

Bennett's The honeymoon
Crothers' Nice people
Kaufman and Connelly's To the ladies!
MacKaye's Mater
Shaw's You never can tell
Sudermann's Magda

Short Plays

Barrie, J. M. The twelve pound look. 1910. In his Half hours, Scribner, 1914; in Lewis 1.

Excellent marital satire. Sir Harry's wife left his roof in order to be financially independent, as soon as she had been able to earn twelve pounds. Now happy and self-confident, she warns him (and all men) to beware of the twelve pound look in any woman's face.
1 act; 2 men, 2 women; 1 interior (drawing room).

Bennett, E. Arnold. The stepmother. In his Polite farces, Lamley, Lond., 1899; Doran, N. Y., 1900; in Clark 2; in Knickerbocker 2; in Marriott, One-act plays of today, Small, 1924.

Farcical satire about a "lady novelist," her efficient secretary, her stepson, —not to mention the doctor downstairs.
1 act; 2 men, 2 women; 1 interior (study).

Middleton, George. Tradition. In his Tradition and other one-act plays, Holt, 1913; French, n.d.; in Lewis 1.

Intense drama. Almost smothered by the conventional attitude of her father, an ambitious daughter rebels and wins her right to follow her own career. Her repressed mother understands and aids her.
1 act; 1 man, 2 women; 1 interior (sitting room).

For other short plays in this list introducing this freedom, see also:
Goodman's Eugenically speaking
Shaw's Press cuttings

GOSSIP

Long Plays

Echegaray, José. The great Galeoto. 1874. Tr. by Lynch, Lane, Lond., 1895, o.p.; Doubleday, 1914, o.p.; tr. by Fassett, Badger, now Four seas, 1914; tr. by Bontecou, in Clark 1.

Convincing Spanish drama where theme and plot go hand in hand to demonstrate the tragic thesis that the tongue of gossip does inestimable harm. Here the gossiping public tends to make real whatever it assumes and, though unseen, is really the hero of the play. Fine characterization and plot. Also adapted for the stage in 1908 as The world and his wife, by Nirdlinger, in Moses 4.

3 acts (and a prolog which may be omitted); 7 men, 2 women; 2 interiors (prolog also an interior).

For another long play in this list touching on idle tattle, see also:

Rostand's Chanticleer

Short Plays

Álvarez Quintero, Brothers Serafín *and* **Joaquín.** The women's town. Tr. by Turrell in Turrell 1.

Amusing Spanish comedy. The gossips in a small town first create in their imagination and then actually bring into existence a love affair. The helpless lover falls in with the plan, so all are satisfied.

2 acts (short); 5 men, 8 women; 1 interior throughout (patio, adaptable as exterior).

For other short plays in this list touching on idle tattle, see also:

Benavente's His widow's husband Gregory's Spreading the news

SOCIAL CONDITIONS

Long Plays

Brieux, Eugène. The red robe. 1900. Tr. by Reed in Dickinson 1; tr. by Miall in his Woman on her own, Jenkins, Lond., and Brentano, 1916.

Severe French satire on the French system of criminal justice. Each man-of-law is shown as a self-seeker in the hope of winning popular approval and thus advancement to the red robe of magistrate. Well-constructed thesis play.

4 acts; 15 men, 6 women; 3 interiors.

Broadhurst, G: H. The man of the hour. 1906. French, 1916.

Strong American drama. Deals with politics, bosses, and graft in New York city. A boss-elected mayor refuses to sign a franchise bill. Rapid busy exciting play with "big" scenes, and several striking characters, one being patterned after the Tammany boss, Richard Croker.

4 acts; 13 men, 3 women; 4 interiors.

Capek, Karel. R. U. R. (Rossum's universal robots). 1922. Tr. by Selver. Oxford univ. press, Lond., and Doubleday, 1923.

Searching Hungarian satire on modern mechanistic civilization in terms of a weird and fantastic melodrama. The robots are manufactured men turned out by the thousand to perform the labor of the world; but they lack souls. They cannot appreciate the higher things of life, and the real men do not know how to, even with the leisure they have gained.

3 acts and epilog; 9 men, 4 women, supers; 3 interiors.

Fitch, W: Clyde. The city. 1909. In his Plays, v. 4, Little, 1915; also reprinted as a separate.

Sociologic American play. Bringing wrong ideals from a small town, the Rand family succumb to the life of a great city because they have each tried to lie to it. They realize this cannot be done. The city brings out what is strongest; it gives a man his opportunity; it is up to him what he makes of it.

3 acts; 7 men, 5 women; 2 interiors.

Galsworthy, John. Justice. 1910. Duckworth, and Scribner, 1910; in his Plays, ser. 2, Scribner, and Duckworth, 1913; in his Representative plays, Scribner, 1924.

Trenchant English tragedy. Effectively arraigns the penal system and divorce laws, and forcefully and dispassionately shows the inability of the law to cope intelligently with human problems as well as the failure of prison authorities to meet individual needs.

4 acts; 17 men, 1 woman, many supers; 5 interiors (law court, prison, etc.).

Galsworthy, John. The pigeon. 1912. Duckworth, and Scribner, 1912; in his Plays, ser. 3, Scribner, and Duckworth, 1914; in his Representative plays, Scribner, 1924.

Good-natured English satire on irresponsible philanthropy. Though the sympathetic artist, the dupe or "pigeon" of the social vagabonds, can accomplish little, yet his human kindness does more than the three specialists in professional charity with their scientific theories. It is the understanding spirit that counts.

3 acts; 12 men, 2 women; 1 interior throughout.

Galsworthy, John. The silver box. 1906. Putnam, 1909, o.p.; Duckworth, Lond., 1910; Scribner, 1916; in his Plays, ser. 1, Putnam, 1909, now Scribner, and Duckworth, 1916; in Moses 1; in his Representative plays, Scribner, 1924.

Satirical English tragedy. Although a rich idler and a laboring man do the same things, the courts accord them different treatment. The gilded fool lies and is protected from the law; the poor laborer tells the truth and is sent to jail. "Call this justice?"

3 acts; 11 men, 5 women, 2 children, supers; 3 interiors.

Gorki, Maxim (pseud. of **A. M. Pieshkov**). The lower depths, 1902. Tr. as In the depths by Chambers in Bates, The Drama, v. 18, 1903; tr. as A night's lodging by Hopkins, in Poet Lore, 1905; separately, Four seas, 1920; also as The lower depths in Dickinson 2; tr. by Irving, Unwin, Lond., 1912; tr. as The lower depths by Covan in the Moscow Art Theatre series of Russian plays, Brentano, 1923.

Naturalistic Russian drama, an extreme example of the static photographic play. The scene is a lodging house of outcasts, rather revolting in its setting, almost devoid of plot (it is more a series of pictures), with no humor or romance. Yet it marked an epoch in the Russian theatre and showed a new corner of Russian life. Russian title: Na dnie.

4 acts; 12 men, 5 women, supers; 1 interior, 1 exterior.

Kaufman, G: S. *and* **Connelly, Marc.** Beggar on horseback. 1924. Boni, 1924.

Radiant American satire, suggested by a German manuscript submitted by Paul Apel. Depicts a cheerfully distorted fantasy of modern materialism, big business, and life among the idle rich.

2 acts; 16 men, 5 women, with 6 men, 2 women in the pantomime; 1 interior throughout with changes of furniture, and an inset of 1 interior and 1 exterior for the pantomime.

Kenyon, Charles. Kindling. 1913. Doubleday, 1914, taken over by French.

Significant American drama, strongly indicting conditions in New York tenements. For the sake of her baby, the young wife is driven to steal, hoping to provide an escape from the squalid surroundings by going to Wyoming. A tense moving story relieved by the humor of the Irish washerwoman.

3 acts; 6 men, 4 women; 1 interior throughout.

Klein, Charles. The lion and the mouse. 1905. French, 1917.

Absorbing American drama. Develops the struggle of wits between a plucky young girl and an unscrupulous money king. Effective story with interesting characters.

4 acts; 10 men, 8 women; 3 interiors.

Klein, Charles. The third degree. 1908. French, 1917.

Effective American drama. Exposes police methods then in vogue in New York which were under severe criticism. Sound and interesting play with an appealing story and genuine characters, compactly written.

4 acts; 12 men, 2 women; 3 interiors.

Knoblock, E: My lady's dress. 1914. Doubleday, 1916, o.p.

Tragic English history of the making of the materials that go into an evening gown, depicted in a series of dream pictures, or plays within the play. The result is an interesting social document in which are recorded the silk culture, the weaving of the cloth, the making of the lace and the artificial flowers, the securing of the fur, and the exhibition and sale of the finished dress.

3 acts in 9 scenes; 9 men, 12 women; 6 interiors, 2 exteriors.

Shaw, G: Bernard. Arms and the man. 1894. In his Pleasant plays, Richards, Lond., and Stone, Chicago, 1898, o.p.; Constable, Lond., and Brentano, 1905, 1919; separately, Constable, Lond., 1905; Brentano, 1913.

Brilliant English comedy. With whimsical satire he shows both the romantic Sergius and "the chocolate soldier" Bluntschli as without illusions concerning the nature of war.
3 acts; 4 men, 3 women; 2 interiors, 1 exterior.

Vachell, H. A. Jelf's. 1912. Doran, 1912.

Melodramatic English comedy. With agreeable humor depicts the strong man back from the open spaces, the odd quixotic banker, and sophisticated blasé heroine from the smart set. The run on Jelf's bank makes a tense ending.
4 acts; 10 men, 4 women; 1 interior, 1 exterior.

For other long plays in this list presenting social problems, see also:

Ade's The county chairman
Baker's Chains
Becque's The crows
Besier's Don
Brieux's The 3 daughters of M. Dupont
Chekhov's The cherry orchard
Fitch's The climbers
Flecker's Hassan
Francis' Change
Galsworthy's Loyalties
Galsworthy's Strife
Gates' The poor little rich girl
Guimerá's Marta of the lowlands
Hauptmann's The weavers
Ibsen's An enemy of the people
Kennedy's The servant in the house
Loyson's The apostle
Maugham's Smith
Pinero's The thunderbolt
Pollock's The fool
Sheldon's The nigger
Smith's The fortune hunter
Strong's Three wise fools
Sutro's The walls of Jericho
Thomas' As a man thinks
Zangwill's The melting pot

Short Plays

DeMille, W: C. Food. French, 1914.

Comic satire on the high cost of living. Depicts an imaginary situation fifty years hence, when eggs, more precious than diamonds, are kept, with other rare foods, locked in safes.
1 act; 2 men, 1 woman; 1 interior.

Drinkwater, John. X=0: a night of the Trojan war. 1917. In his Pawns, Sidgwick, Lond., 1917; Houghton, 1920; in Webber 1.

Idealistic poetic tragedy. Movingly shows the senseless destruction and waste of war which strikes down two youths who have no sympathy for the ugly conflict but are prepared.
4 scenes (short); 6 men; 1 interior, 1 exterior (a tent and a city wall); Greek costumes.

Macmillan, Mary. The shadowed star. In her Short plays, Stewart, 1913, now Appleton; in Shay 1; in Smith 1.

Poignant Christmas play. Two Irish women suffer cruelly as they wait in a city tenement for the Yuletide as they remember it.
1 act; 4 women, 1 boy, 2 girls; 1 interior (tenement).

Pinski, David. Diplomacy. Tr. from the Yiddish by Birnbaum in his Ten plays, Huebsch, 1920.

Incisive satire, a strong anti-war play. When the leaders in church, army, and business join forces to incite the populace to demand war, the chancellor, who is opposed to war, is overpowered and denounced as a traitor.
1 act; 6 men, 1 woman, mob; 1 interior.

Pinski, David. A dollar. Tr. from the Yiddish by Michael in his Ten plays, Huebsch, 1920; in Lewis 1.

Rollicking satirical farce. Having found a dollar, a troup of destitute players quarrel and struggle for its ownership.
1 act; 5 men, 3 women; 1 exterior (cross roads); Russian peasant costumes.

Spencer, Frances P. Dregs. 1916. In Mayorga 1.

Melodramatic tragedy. A crook, kidnaping his own child unknowingly, has given it too much morphine.
1 act; 3 men, 1 woman, 1 boy; 1 interior.

For other short plays in this list presenting social problems, see also:

Calderon's The little stone house
Chapin's Augustus in search of a father
Davis' Miss Civilization
Dunsany's The glittering gate
Dunsany's The lost silk hat
Goodman's Back of the yards
Goodman's The game of chess
Hopkins' Moonshine
Massey's Plots and playwrights
O'Brien's Duty
O'Neill's Bound east for Cardiff
O'Neill's The Emperor Jones
Parkhurst's The beggar and the king
Pillot's Two crooks and a lady
Shaw's Press cuttings
Torrence's Granny Maumee
Walker's Sir David wears a crown
Walker's Six who pass while the lentils boil
Wolff's Where but in America

LABOR AND CAPITAL

Long Plays

Bergström, Hjalmar. Lynggaard & Co. 1905. Tr. by Björkman in his Two plays, Kennerley, later Little, 1913, o.p.

Skilful Danish drama. Studies the social problem of labor and capital, and presents, without indicating a preference, the viewpoints of the impractical socialist, the improvident philanthropist, the idle dilettante, and the scheming efficient manager.
4 acts; 6 men, 3 women; 1 interior throughout.

Galsworthy, John. Strife. 1909. Duckworth, Lond., and Scribner, 1916, 1920; in Dickinson 1; in his Plays, ser. 1, Putnam, 1909, now Scribner, and Duckworth, 1916; in his Representative plays, Scribner, 1924.

Realistic English drama. Fairly and justly discusses strikes, giving the motives, opinions, and points of view held by capital, labor, the labor-unions, and the public. Presents a condition, not a theory, and laments the waste and even the futility of conflict, with perhaps the conclusion that all strikes might be avoided by mutual concessions.
3 acts; 23 men, 7 women, several supers as strikers; 3 interiors, 1 exterior.

Hauptmann, Gerhart. The weavers. 1893. Tr. by Morison, Heinemann, Lond., 1899; in his Dramatic works, v. 1, Huebsch, and Secker, Lond., 1912; in German classics, v. 18, 1914; in Dickinson 1.

Realistic German drama. Presents the sufferings of the oppressed weavers during the labor riots in Silesia in 1844. Epic in scope, it is a picture of social and industrial conditions among the lowly, and a sociological study of the eternal conflict between capital and labor. Unity of plot is preserved by the continuous presence of Famine and Injustice.

5 acts; 27 men, 13 women, many supers as weavers; 5 interiors.

For another long play in this list touching on industrial strife, see also: Francis' Change

BUSINESS AND THE PROFESSIONS

For long plays in this list pertaining to various occupations, see:

Barker's The Madras house
Barker's The Voysey inheritance
Barry's You and I
Becque's The crows
Bennett and Knoblock's Milestones
Brieux's The red robe
Brighouse's Hobson's choice
Broadhurst's The man of the hour
Crothers' He and she
Ervine's The ship
Galsworthy's Justice
Guitry's Deburau
Guitry's Pasteur
Kaufman and Connelly's To the ladies!
Klein's The lion and the mouse
Sowerby's Rutherford and son
Tarkington's Clarence
Vachell's Jelf's
Vachell's Quinneys'
Varesi and Byrne's Enter madame
Walter's The easiest way

For short plays in this list pertaining to various occupations, see:

Hawkridge's The florist shop
O'Neill's Ile

DETECTIVE AND CROOK PLAYS

Long Plays

Megrue, R. C. Under cover. 1914. French, 1918.

Ingenious American detective drama. An exciting and surprising story with love, thrills, and suspense. Revolves around a diamond necklace smuggled into the United States. One of the first and best of the recent series of mystery plays.

4 acts; 8 men, 5 women; 3 interiors.

Rice, Elmer L. (formerly **Reitzenstein**). On trial. 1914. French, 1919.

Gripping American play. As incidents are revealed in the testimony at the trial, they are presented in acted form, like cut-backs in motion pictures. In this way the events work backward till the mystery is cleared up.

4 acts in 11 scenes; 15 men, 4 women, a jury of 12 men; 5 interiors.

Veiller, Bayard. The thirteenth chair. 1916. French, 1922.

Baffling American drama. Introducing mind reading and spiritualism, gives many thrills in discovering who killed the man in the thirteenth chair.

3 acts; 10 men, 7 women; 1 interior throughout.

For other long plays in this list of a similar character, see also:

Bernstein's The thief
Hodges & Percyval's Grumpy

Short Plays

For short plays in this list of a similar character, see:

Hopkins' Moonshine
Pillot's Two crooks and a lady
Spencer's Dregs
Tompkins' Sham
Walker's Nevertheless
Wilde's The traitor

POLITICS

Long Plays

Ade, George. The county chairman. 1903. French, 1924.

Ingratiating American comedy. In depicting local politics in a mid-western state introduces well-known village types.

4 acts; 17 men, 5 women, supers; 2 interiors, 2 exteriors; costumes of 1880.

For other long plays in this list pertaining to political life, see:

Barrie's What every woman knows
Brieux's The red robe
Broadhurst's The man of the hour
Hamlin and Arliss' Hamilton
Ibsen's An enemy of the people
Parker's Disraeli
Sheldon's The nigger

Short Plays

For short plays in this list pertaining to political life, see:

Pinski's Diplomacy
Shaw's Press cuttings

SYMBOLISTIC PLAYS

(See also Religious and Biblical plays.)

Long Plays

Belasco, David. The return of Peter Grimm. 1911. In Baker 1; in Moses 2.

Spiritualistic American drama. While advancing no theory as to the return of the dead, correct emotional results are attained because the ideas as to the occult are communicated, reinforced, and illustrated till one is ready to believe in them.

3 acts; 8 men, 3 women, 2 supers (men off-stage); 1 interior throughout.

Hauptmann, Gerhart. The sunken bell. 1896. Tr. by Meltzer, Russell, 1896, o.p.; Doubleday, 1899, o.p.; again in 1914; Heinemann, 1900, 1907; in his Dramatic works, v. 4, Huebsch, and Secker, Lond., 1914; in German classics, v. 18, 1914; also in Moses 4; tr. by Harned, in Poet Lore, 1898, v. 10, No. 2.

Symbolic German fairy play. Blends the real with the ideal, the natural with the supernatural, the physical with the spiritual, presenting the soul of the idealistic artist in his struggles to reconcile his highest aspirations with everyday duties. Imaginative characterization in beautiful verse.

5 acts; 7 men, 2 women, 2 children, several supers as elves, trolls, and villagers; 1 interior, 2 exteriors.

Ibsen, Henrik. Peer Gynt. 1867. Tr. by Archer, Scott, Lond., 1902; tr. by Archer in his Collected works, v. 4, Heinemann, Lond., and Scribner, 1907, 1923; acting version of Mansfield, Baker, n.d.; tr. by Roberts, Secker, Lond., and Kennerley, now Little, 1913; tr. by Sharp, Dent (Dutton, Everyman's lib.), 1922.

Fantastic Norwegian tragi-comedy. Effective satire on human nature, especially the weaknesses of the Norwegian people as seen by Ibsen, developing the failure of one who is a compromiser by heredity and who trims so many times that soon there is nothing distinctive left of him. A story-poem of adventure with good dramatic interest.

5 acts in 12 scenes; 31 men, 14 women, many supers as peasants, crew, trolls, etc.; 2 interiors, several exteriors.

Jerome, J. K. The passing of the third floor back. 1908. Hurst, Lond., 1910; Dodd, 1921; French, n.d.

Symbolic English drama. A parable which emphasizes the better self in everyone waiting to be developed by the right sympathetic touch, in this case the spirit of brotherly love.

3 acts; 6 men, 6 women; 1 interior throughout.

Kennedy, C: R. The servant in the house. 1907. Harper, 1908.

Allegorical English drama. With elaborate symbolism teaches the spirit of service and brotherhood. Applies the teaching of Jesus Christ to the life of today, indicating that brotherly love is greater than wealth or social position; that forms are nothing, humanity is everything. Handles a vital theme with literary finish and a human touch.

5 acts; 5 men, 2 women; 1 interior throughout.

Maeterlinck, Maurice. The blue bird. 1908. Tr. by Teixeira de Mattos, Dodd, and Methuen, Lond., 1911 (for 6-act form).

Allegorical Belgian fantasy. Two peasant children, Tyltyl and Mytyl, dream of their search everywhere for the blue bird of happiness. Accompanied by their cat and dog, and bread, sugar, milk, et al., they visit in vain the land of memory, the realm of night, and even the kingdom of the future. Finally it is found right at home in an act of unselfishness.

6 acts in 12 scenes; many characters, about 9 men, 13 women, 2 or more children, many supers; 1 interior, 9 exteriors; fanciful costumes.

Rostand, Edmond. Chanticleer. 1910. Tr. as Chantecler by Hall, Duffield, 1910; also tr. by Newberry, Duffield, 1911, o.p.; tr. by Norman in his Plays, v. 2, Macmillan, and Palmer, Lond., 1921.

Symbolic French satire on modern society. Dressed out in the garb of the feathered animals, men and women are laughed at, especially the egotist in the rooster who believes his crowing evokes the sunrise.

4 acts; 32 men, 14 women, many supers; 4 exteriors.

Vane, Sutton. Outward bound. 1923. Chatto, Lond., and Boni, 1924.

Unusual English drama, fraught with poignant significance. To the various passengers on a Stygian steamship, who have been fearful at facing the unknown Examiner, it is implied that death does not release from struggle nor punish for weakness but starts them anew in their fight for ultimate contentment.

3 acts; 6 men, 3 women; 1 interior throughout.

For other long plays in this list capable of symbolic interpretation, see also:

Andreev's The Sabine women
Barrie's Dear Brutus
Capek's R. U. R.
Chekhov's The seagull
Peabody's The piper
Pérez Galdós' Electra

Short Plays

Davies, Mary C. The slave with two faces. Arens (Flying stag plays), 1918; in Shay 1.

Powerful morality. Two girls find that Life is a slave to those who face him masterfully, a tyrant to those who fear.

1 act; 3 men, 4 women; 1 exterior (wood); peasant costumes.

Dunsany, Edward Plunkett, *Lord.* Fame and the poet. In Atlantic monthly, Aug., 1919; in Leonard 1; in his Plays of near and far, Putnam, 1923; also separately, Putnam.

Clever attack on modern literary fame. The poet longs for fame. When she appears, blatant and vulgar, he wants to dismiss her, but she has come to stay.

1 act; 2 men, 1 woman; 1 interior (studio).

Dunsany, Edward Plunkett, *Lord.* The glittering gate. In his Five plays, Richards, Lond., now Putnam, and Kennerley, 1914, o.p., now Little, 1917; also separately, Putnam, Lond.

Ironical comedy. Two cracksmen at the gate of heaven speculate on the joys within. Breaking open the gate, they find only infinite space, while a mocking laugh sounds through the void.

1 act; 2 men; 1 exterior (before the gate of heaven).

Dunsany, Edward Plunkett, *Lord.* A night at an inn. Sunwise turn, 1916; in his Plays of gods and men, Unwin, Lond., now Putnam, Lond., and Luce; also Putnam, N. Y., 1917; in Cohen 2; in Marriott, One-act plays of today, Small, 1924; also separately, Putnam, Lond.

Thrilling melodrama. A Hindu god regains his stolen ruby eye and wreaks his vengeance on the thieving sailors.

1 act; 8 men; 1 interior (inn).

Field, Rachel L. Three pills in a bottle. In 47 workshop Plays, ser. 1, Brentano, 1918.

Elevated moral fantasy. A little sick boy gives his pills, which were to make him well, to three passers-by and cures their starved souls.
1 act; 5 men, 3 women; 1 interior (cottage).

Guild, T. H. The portrait. 1914. In his The power of a god and other one-act plays. Univ. of Illinois press, Urbana, 1919.

Fanciful poetic morality. Each person is influenced by what he sees in the portrait which has been touched by the friendly artist.
1 act; 4 men, 2 women, supers; 1 interior (castle hall); medieval costumes.

Maeterlinck, Maurice. The intruder. 1890. Tr. by Vielé, Morrison, Wash., 1891, o.p.; tr. by Wilson, Heinemann, Lond., 1892, o.p.; also in Shay 1; tr. by Hovey in his Plays, v. 1, Stone & Kimball, 1894, o.p., later Duffield, 1909, o.p.; tr. by Hovey, Dodd, 1911, 1918; tr. by Wilson in his Miracle of St. Anthony and 5 other plays, Boni, 1917; tr. anon., Phillips, Boston, ca 1920; tr. anon. in Cohen 2.

Atmospheric Belgian drama. A poetic and mystical interpretation of the visit of death, the secret intruder, of whom only the grandfather is conscious.
1 act; 3 men, 5 women; 1 interior.

Millay, Edna St. V. Two slatterns and a king. Stewart, 1921, now Appleton; in Shay 2.

Quizzical moral interlude on how chance leads to many a momentous decision. The king calls on Tidy and finds her by chance in disorder, while Slut happens to be tidied up. He marries Slut and too late discovers his fatal mistake.
1 act; 2 men, 2 women; 1 interior (or exterior) (conventional); various costumes.

Oppenheim, James. Night. Arens (Flying stag plays), 1918; in Provincetown plays (collected), Stewart, 1921, now Appleton; in his The sea, Knopf, 1924.

Thoughtful poetic fantasy. When neither the priest, the scientist, nor the poet can bring peace and comfort to a mother grief-stricken over the death of her child, she finds her loving husband answers her need.
1 act; 4 men, 1 woman; 1 exterior (silhouette); robes for costumes.

Parkhurst, Winthrop. The beggar and the king. In Drama, Feb., 1919, no. 33; in Leonard 1; in Shay 3.

Symbolic comedy of the ostrich method of dealing with realities. The king cannot silence the beggar because there are millions of them. Frequently in history they have defied blind and evil authority and closing the windows is not a sufficient answer to rebellion.
1 act; 3 men; 1 interior (palace chamber).

Pillot, Eugene. Hunger. 1918. In Stratford journal, June, 1918; in Mayorga 1.

Profound allegory. Seekers for food, love, clothes, and fame force their

way into the tower that holds these desirable things, despite the Satisfied One who seeks to restrain them from the disillusionment and dissatisfaction of satiety.

1 act; 4 men, 1 woman; 1 exterior (road before a tower); simple costumes.

Shaw, G: Bernard. Androcles and the lion. Constable, 1916; Brentano, 1916; separately, Constable, 1920.

Shrewd satire. In the Roman arena the lion remembers the friend who removed the thorn from his foot.

3 acts (short); 10 men, 5 women; 1 interior, 2 exteriors; Roman costumes.

Yeats, W: B. The hour-glass. Separately, Heinemann, Lond., 1903, o.p.; in his The hour-glass and other plays, Macmillan, 1904; in Yeats and Gregory, The unicorn from the stars, Macmillan, 1908; in his Collected works, v. 4, Chapman, Lond., 1908; new version, 1912, in his Responsibilities, Macmillan, 1916; in Dickinson 1; in his Plays in prose and verse for an Irish theatre, Macmillan, 1922, 1924.

Strong morality of high literary quality. A "wise man," in fear of death, gains salvation through the faith of a "fool" who has found God, where his wisdom has rejected him.

1 act; 2 men, 2 women, 2 children, 3 or more pupils; 1 interior (schoolroom).

For other short plays in this list capable of symbolic interpretation, see also:

Dunsany's The gods of the mountain
Maeterlinck's The miracle of St. Anthony
Millay's Aria da capo
Walker's The trimplet

RELIGIOUS AND BIBLICAL PLAYS

(See also Symbolistic Plays.)

Long Plays

Björnson, Björnstjerne. Beyond human power (part 1). 1883. Tr. as Beyond our power by Björkman, Scribner, 1913; tr. by Hollander in Dickinson 1.

Serious Norwegian drama. A pastor who has been able to work miracles through prayer in such as believe, fails when he wills to do more than he can perform; he is a man, not a superman. Careful study of the various degrees of faith and doubt, and their effect upon the will. (Over ævne.)

2 acts; 10 men, 4 women; 2 interiors.

Hamlin, Mary P. The rock. 1921. Pilgrim, 1923; in Religious dramas, 1924, Century, 1924.

Impressive American play. Develops the character of Simon Peter from his self-assertion and overweening confidence, through his desertion and utter self-abasement, to his forgiveness and realization that he has finally succeeded where he seemed to fail.

3 acts; 5 men, 3 women, 3 servants, and supers as mob; 2 exteriors; oriental costumes.

Harnwell, Anna J. The star in the east. 1921. French, 1921.

Vivid American drama of the story of Esther. In effective blank verse unfolds the plot of Haman till he is foiled by Mordecai and the queen.

4 acts; 9 men, 4 women, supers; 5 interiors; Biblical costumes.

Moody, William Vaughan. The faith healer. 1909. Houghton, 1909, o.p.; Macmillan, 1910; in his Plays (Works, v. 2), Houghton, 1912; in Quinn 1.

Serious American drama. In moving and human fashion shows the effects of faith and disillusion. Discouraged, the faith healer's power ebbs away, but Rhoda's faith brings back the self-doubter's strength and exalts it to its former strength. The potency of love makes love potent to regenerate faith. The hero is patterned somewhat after the actual faith-healer, Schlaetter.

3 acts; 6 men, 5 women, supers as sick people; 1 interior throughout.

Pollock, Channing. The fool. 1922. Brentano, 1922.

Impressive American drama. A young idealistic minister in a wealthy parish attempts to answer the question: What would happen if anybody really tried to live like Christ? He forfeits his church, his friends, and the girl he loves, and even the poor he tries to serve betray and desert him, but he finds happiness and contentment in service. Many striking evils of the world today are belabored in sincere and dramatic situations, and a fine ideal of living is depicted.

4 acts; 13 men, 8 women, supers; 4 interiors.

Zweig, Stefan. Jeremiah. 1917. Tr. by Paul, Seltzer, 1922.

Powerful Austrian drama. Not an ordinary Biblical play, but an elevated work in verse and prose. Scenes in the life of the prophet are vividly depicted from his poignant realization that he has been chosen to interpret the Lord to his people, through his fruitless attempts during the siege and capture of Jerusalem.

9 scenes; 10 men, 2 women, many supers, as people of Jerusalem, warriors, etc.; 3 interiors, 3 exteriors.

For other long plays in this list pertaining to religious subjects, see also:

Hughes' Hell-bent fer heaven
Jerome's The passing of the third floor back
Jones' Michael and his lost angel
Kennedy's The servant in the house
Loyson's The apostle
Peabody's The piper
Vane's Outward bound

Short Plays

Ehrlich, Elma C. (now *Mrs.* **Levinger**). Snaring the lion. In Drama, May, 1919, no. 34.

Excellent dramatization of the Biblical story of Samson's strength overcome by Delilah.

1 act; 2 men, 2 women; 1 interior (roof of Eastern house); Biblical costumes.

Kennedy, C: R. The terrible meek. Harper, 1912.

Impressive episode. The effect of the crucifixion of Christ on his mother and a Roman captain.

1 act; 2 men, 1 woman, soldiers; 1 exterior (played in the dark by 3 voices).

Levinger, *Mrs.* Elma E. Jephthah's daughter. 1921. French, 1921; in Cohen, H. L., ed., The junior play book, Harcourt, 1923; in Thomas, C: S., ed., The Atlantic book of junior plays, Atlantic monthly, 1924.

Tragic Biblical drama, furnishing an appealing version of the grim story of Jephthah's oath and his daughter's dilemma, torn between love and duty.
1 act; 6 men, 5 women, supers; 1 exterior (road); Biblical costumes.

McFadden, Elizabeth A. Why the chimes rang. French, 1915.

Beautiful and effective Christmas play, adapted from the story by R. M. Alden. The boy's unselfish sacrifice causes the chimes to ring when more pretentious gifts have failed.
1 act; 1 man, 1 woman, 2 boys, supers; 1 interior (cottage with cathedral background); medieval costumes.

Mukerji, D. G. The judgment of Indra. In Shay 1; in Shay 3.

Striking Indian melodrama. A Brahman priest, attempting to root human affection from his heart, is punished by a lightning stroke killing his favorite disciple.
1 act; 4 men; 1 exterior (court of a Himalayan monastery); ancient Hindu costumes.

For other short plays in this list pertaining to religious subjects, see also:

Emig's The china pig
Field's Three pills in a bottle
von Hofmannsthal's Death and the fool
Kemp's Solomon's song
Macmillan's The shadowed star
Millay's Two slatterns and a king
Parkhurst's The beggar and the king
Pillot's Hunger
Pinski's Diplomacy
Shaw's Androcles and the lion

SUPERNATURAL PLAYS

For long plays in this list introducing the superhuman, see:

Barrie's Dear Brutus
Belasco's The return of Peter Grimm
Thomas' The witching hour
Veiller's The thirteenth chair

For short plays in this list introducing the superhuman, see:

Dunsany's A night at an inn
Maeterlinck's The intruder
Strindberg's Simoom
Yeats' A pot of broth

POETIC PLAYS

Long Plays

Annunzio, Gabriele d'. Francesca da Rimini. 1901. Tr. by Symons, Stokes, 1902.

Impressive Italian tragedy of passion in beautiful symbolic verse, ornate and colorful. Strong characterization of each one in the eternal triangle, especially the woman, who rather glories in her guilty intrigue since she believes she was trapped into the marriage. Interesting to compare with the treatment of the same theme by others, as Phillips, and Boker.
5 acts; 17 men, 8 women, supers as archers, men-at-arms, musicians, etc.; 2 interiors, 2 exteriors; costumes of 13th century in Italy.

MacKaye, Percy. The Canterbury pilgrims. 1903. Macmillan, 1903; in his Plays, Macmillan, 1916.

Comedy drama, almost a pageant, based on Chaucer's Tales, by an American who steeped himself in them. The many travelers are introduced, they talk and act in entire harmony with their characters as sketched in the original. Chaucer admires the Prioress, and wagers with the Wife of Bath, a sustained plot is introduced, the whole forming a brilliant spectacle saturated with a correct atmosphere.

4 acts; 45 men, 7 women; 2 interiors, 2 exteriors (but may be set with Elizabethan simplicity indoors, or out-of-doors).

Maeterlinck, Maurice. Pélléas and Mélisande. 1892. Tr. by Porter & Clark in Poet lore, 1894, v. 6, nos. 8 and 9; tr. by Hovey in his Plays, ser. 2, Stone & Kimball, 1896, o.p.; Dodd, 1911; also in Dickinson 1; tr. by Alma-Tadema, Scott, Lond., 1895, now Allen; tr. by Winslow, Crowell, 1894, 1908.

Symbolic Belgian tragedy. Features the mystic and romantic in atmosphere and setting, and the poetic in dialog, rather than the plot or the characters in the triangle of love. "Full of ecstasies, silent joys, luminous pauses, and the burning fever of the soul that sometimes slays."

5 acts in 19 scenes; 6 men, 2 women, several supers as servants and beggars; scenes laid in castle halls, gardens, and forest; costumes of an undated archaic time.

Masefield, John. The tragedy of Nan. 1908. Richards, Lond., 1909; in his Collected plays, Macmillan, 1918.

Powerful English tragedy. An orphan girl, tormented on every hand, is driven to kill her jilting lover and to drown herself in the rising tide. Grimly but beautifully presents a vision of the heart of life.

3 acts; 8 men, 5 women; 1 interior throughout; costumes of 1810 in England.

Noyes, Alfred. Sherwood. 1911. Stokes, 1911; acting edition, Stokes, 1921.

Picturesque English fairy play. Subtitle: Robin Hood and the three kings. Fine poetic interpretation of the ballads and legends about the famous outlaw. Fanciful in thought and feeling and with good dramatic situations.

5 acts; 16 men, 6 women, many supers as fairies, merry men, etc.; 3 interiors, 4 exteriors (can be played out-of-doors); costumes of 12th century in England.

Peabody, Josephine Preston (now *Mrs.* **Marks**). The piper. 1909. Houghton, 1909; in Dickinson 2.

Poetic allegorical dramatization by an American of the story of the Pied Piper of Hamelin. Of uncommon imaginative quality, literary distinction, and dramatic value. Emphasizes human love as a compelling force.

4 acts; 13 men, 6 women, 5 children, many supers as burghers, nuns, priests, children; 3 exteriors, rather difficult, as a medieval market-place, and a cavern; medieval costumes.

Phillips, Stephen. Herod. 1900. Lane, Lond., 1900; now also Dodd, N.Y.

Thrilling English tragedy. In stately and beautiful blank verse, develops the conflict between Herod's love for his queen and his self-love and overmastering ambition. Makes a successful drama and a gorgeous spectacle.
3 acts; 12 men, 6 women; 1 interior throughout; oriental costumes.

Phillips, Stephen. Paolo and Francesca. 1899. Lane, Lond., 1900; now also Dodd, N. Y.

Poetic English tragedy. In fine verse with good dramatic touches unfolds the story of jealousy, unhappiness, and death, caused by love which cannot be returned. Youth is drawn to youth, and the situation is well worked out. A touch of pageantry adds to the effect.
4 acts; 7 men, 7 women, several supers as soldiers, etc.; 4 interiors, 3 exteriors; medieval costumes in Italy.

Phillips, Stephen. Ulysses. 1902. Lane, Lond., 1902; in his Collected plays, Macmillan, 1921.

Poetic English masque. Gives pictures of his adventures from his departure from Calypso's isle to the vigorous combat with the suitors in his palace in Ithaca. The verse flows freely till real drama emerges in the final act.
3 acts and prolog; 21 men, 8 women, many supers; 1 interior, 6 exteriors.

For other long plays in this list of poetic form or feeling, see also:

Flecker's Hassan
Harnwell's The star in the east
Hauptmann's The sunken bell
Ibsen's Peer Gynt
Rostand's Cyrano de Bergerac
Zweig's Jeremiah

Short Plays

For short plays in this list of poetic form or feeling, see:

Arkell's Colombine
Drinkwater's X=0
Guild's The portrait
von Hofmannsthal's Death and the fool
Martínez Sierra's The lover
Oppenheim's Night
Rogers' Behind a Watteau picture
Synge's Deirdre of the sorrows
Synge's Riders to the sea
Walker's The trimplet
Wilcox's Told in a Chinese garden

FANTASIES

Long Plays

Brooks, C: S. Wappin' wharf. In his Frightful plays, Harcourt, 1922.

Whimsical American romantic fantasy, "frightfully" comical, in a deliciously fooling vein. Retired pirates lure ships to destruction. The prince, disguised as Red Joe, pardons them for their kindness to Betsy.
3 acts; 5 men, 3 women, 3 supers; 1 interior (cottage); costumes.

Flecker, J. E. Hassan. 1922 (1923). Knopf, 1922.

Colorful English play. With a grotesque mixture of Eastern splendor, buffoonery, and grimness recounts an incognito adventure of Haroun-al-

Raschid with the reward to Hassan and his punishment for daring to protest the Caliph's cruelty.

Posthumous play found among the poet's papers after his death in 1915, containing exquisite lyrical passages and scenes of passionate beauty.

5 acts in 11 scenes; 18 men, 2 women, 4 boys, many supers; 6 interiors, 3 exteriors; oriental costumes.

Hazelton, G: C. *and* **Benrimo, J. H.** The yellow jacket. 1912. Bobbs-Merrill, 1913, o.p.; in Dickinson 2.

An altogether delightful and unusual play, done in the Chinese manner by Americans. Tests and develops the imagination of the reader or listener. With delicate touches which reach the emotions and with a whimsical and subtle art the story of Wu Hoo Git is unfolded from his birth until he attains the yellow jacket of the Emperor.

3 acts; 17 men, 12 women; same set throughout: interior or stage of a Chinese theater, with furniture changes made in view of audience by a supposedly invisible property man; Chinese costumes.

Housman, Laurence. The Chinese lantern. 1908. Sidgwick, Lond., 1908; French, n.d.

Charming English fantasy of Chinese art student life, filled with the color, movement, joy, humor, and poetic atmosphere of China.

3 acts; 13 men, 2 women, supers; 1 interior throughout; Chinese costumes.

MacKaye, Percy. The scarecrow. 1908. Macmillan, 1908; in his Plays, Macmillan, 1916; in Dickinson 1; in Quinn 1.

Fantastic American "tragedy of the ludicrous." With literary and dramatic skill weaves a story of a scarecrow brought to life in the days of New England witchcraft. Suggested by Hawthorne's Feathertop.

4 acts; 10 men, 6 women; 2 interiors; colonial costumes.

Molnár, Ferenc. Liliom. 1912. Tr. by Glazer, Boni, 1921.

Fantastic Hungarian tragedy. In unforgettable scenes the young and graceless tough, Liliom, is depicted as moving through a world compounded of nature and imagination, with love and mistreatment for Julie, with mock heroics on his own tragic death, until he attains a soul and brings a consequent development in Julie. Runs through a gamut of emotions: pert humor, wistful devotion, masculine harshness, and feminine tenderness.

6 scenes; 18 men, 5 women; 2 interiors, 4 exteriors.

Strindberg, August. Swanwhite. 1902. Tr. by Ziegler, Brown bros., Phila., now N. L. Brown, N. Y., 1909; tr. by Björkman in his Plays, ser. 3, Scribner, and Duckworth, Lond., 1913, v. 3; tr. by Oland in his Plays, v. 3, Luce, 1914.

Delightful Swedish fairy play. A fantastic trifle based on the magical power of love which breaks all spells and makes good triumph over evil. Has a poetic mystical atmosphere.

2 acts; 10 men, 7 women; 1 interior throughout; medieval costumes.

For other long plays in this list written in the same imaginative spirit, see also:

Barrie's Dear Brutus
Gates' The poor little rich girl
Hauptmann's The sunken bell
Housman and Barker's Prunella

Kaufman and Connelly's Beggar on horseback
Maeterlinck's The blue bird
Rostand's Chanticleer
Rostand's The romancers
Vane's Outward bound
Walker's Jonathan makes a wish

Short Plays

Calthrop, D. C. *and* **Barker, H. G.** The harlequinade. Sidgwick, Lond., and Little, 1918.

Beautiful little whimsy, with fine literary qualities. Delightfully depicts the spirit of comedy through the ages, from the time when gods adventured on earth to day-after-tomorrow.
6 acts (short); 6 men, 2 women; 1 interior, 3 exteriors; costumes various.

Dunsany, Edward Plunkett, *Lord.* The gods of the mountain. In his Five plays, Richards, Lond., now Putnam, and Kennerley, o.p., 1914, now Little, 1917; also separately, Putnam, Lond.

Picturesque fantasy of the Orient. Some beggars contrive to be taken for gods disguised as beggars, until the real gods leave their mountain thrones to punish.
3 acts (short); 10 men, 5 women, supers; 1 interior, 1 exterior (city wall); oriental costumes.

Halman, Doris F. Will o' the wisp. 1916. In her Set the stage for eight, Little, 1923; in Mayorga 1; in Knickerbocker 1.

Impressionistic atmospheric drama, based on the belief that evil pursues him who follows the will o' the wisp.
1 act; 4 women; 1 interior (farmhouse).

Hofmannsthal, Hugo von. Death and the fool. 1893. Tr. by Batt in Poet lore, v. 24, 1913; tr. by Walter, Four seas, 1914; tr. by Heard in German classics, v. 17, 1914; also in Moses 3.

Sensitive Austrian morality, influenced by Everyman. When summoned by Death, Claudio is not ready and promises to begin to live, but Death shows him how he neglected his opportunities for love, and it is now too late.
1 act; 4 men, 2 women; 1 interior.

Kreymborg, Alfred. Manikin and minikin. In his Six plays for poem-mimes; Others, 1918, o.p.; in Lewis 1; in his Puppet plays, Secker, Lond., and Harcourt, N. Y., 1923; in Shay 4; in Webber 1.

Artificial comedy in porcelain. The dainty bisque girl becomes jealous of the maid who dusts and has turned the figures about so they cannot see each other.
1 act; 1 man, 1 woman; 1 interior (a mantel shelf).

MacKaye, Percy. Sam Average. 1912. In his Yankee fantasies, Duffield, 1912; in Mayorga 1; in Lewis 1.

Patriotic fantasy. A shadowy figure reinspires a deserting soldier to service for his country.
1 act; 3 men, 1 woman; 1 exterior (intrenchment); costumes of 1814.

Millay, Edna St. V. Aria da capo. In Chapbook, no. 14, Shay, 1920; Kennerley, 1920; in Provincetown plays (collected), Stewart, 1921, now Appleton; in Shay 1.

Imaginative fantasy of unusual charm and power. Cothurnus interrupts the gay life of Pierrot and Columbine to bring on tragedy, after which the play is resumed, exemplifying how little people are affected by great events.

1 act; 4 men, 1 woman; 1 interior (black and white); Pierrot and peasant costumes.

Rogers, R. E. Behind a Watteau picture. Baker, 1918.

Graceful fantastic tragedy. The Watteau figures go behind the picture and take part in the tragic love affair of Pierrot and Harlequin for Columbine.

1 act; 12 men, 2 women; a Watteau tableau, and 1 exterior (garden); Watteau and Pierrot costumes.

Saunders, Louise (now *Mrs.* **Perkins**). Figureheads. In her Magic lanterns. Scribner, 1923.

Imaginative comedy. An obstinate, rather spoiled princess, refusing to be a figurehead and marry the prince selected for her, has her love awakened in a quite unusual fashion.

1 act; 3 men, 2 women; 1 interior (palace room).

Saunders, Louise (now *Mrs.* **Perkins**). The knave of hearts. In Leonard 1.

Ingenious and amusing puppet play. The Queen of Hearts must make some tarts, but she cannot cook at all. The Knave saves the situation and proves himself a hero.

1 act; 8 men, 2 women, 6 boys as pages, supers as courtiers; 1 interior (kitchen); fanciful costumes.

Walker, Stuart. Sir David wears a crown. In his Portmanteau adaptations, Stewart, 1921, now Appleton; separately, Stewart, 1922, now Appleton; in Shay 2; in Ladies' Home Journal 38:6 June 1921.

Fantasy in the same style as his Six who pass while the lentils boil, to which it is a sequel (almost Act 2). Sir David Littleboy receives his reward for faithfulness and for saving the queen.

1 act; 13 men, 4 women; 1 exterior (gateway to palace); fanciful costumes.

Walker, Stuart. Six who pass while the lentils boil. 1915. In his Portmanteau plays, Stewart, 1917, now Appleton; separately, Stewart, 1921, now Appleton; in Mayorga 1; in Smith 1; in Moses, Treasury of plays for children, Little.

Delightful romantic fantasy of days long ago, in the naïve style of a fairy tale. The queen is saved from decapitation by the little boy David who faithfully watches his pot of lentils, while six pass on their way to the beheading.

A sequel (almost Act 2) is his Sir David wears a crown.

1 act; 6 men, 2 women, 2 supers, 1 a small child as butterfly; 1 interior (kitchen); fanciful costumes.

Walker, Stuart. The trimplet. In his Portmanteau plays, Stewart, 1917, now Appleton.

Beautiful dream fantasy. Four people set out to find happiness and are told they need each the same thing, a trimplet. Though they search for it, it is found by "You."
1 act; 4 men, 2 women; 1 exterior; fanciful costumes.

For other short plays in this list written in the same imaginative spirit, see also:

Arkell's Colombine
Church's Pierrot by the light of the moon
Down's The maker of dreams
Dowson's The Pierrot of the minute
Dunsany's Fame and the poet
Guild's The portrait
Hecht and Goodman's The wonder hat
McFadden's Why the chimes rang
Oppenheim's Night
Pillot's Hunger
Yeats' The hour-glass

PIERROT PLAYS

Long Plays

For a long play in this list introducing the Pierrot fantasy, see:

Housman and Barker's Prunella

Short Plays

Arkell, Reginald. Colombine. Benn & Cronin, Lond., 1911, o.p.; Sidgwick, Lond., 1913.

Dainty poetic fantasy. Pierrot and Harlequin are rivals for the love of Colombine. To help her decide she calls in a boy and an old man. Old Daniel's observations are shrewd, racy, and rare.
1 act; 4 men, 1 woman; 1 exterior; costumes of Pierrot type.

Church, Virginia. Pierrot by the light of the moon. In Drama, Feb., 1919, no. 33.

Beautiful Pierrot fantasy. A young girl is saved from the evil designs of a man.
1 act; 2 men, 3 women; 1 exterior (garden).

Down, Oliphant. The maker of dreams. Gowans & Gray, Glasgow, and Phillips, Bost., 1913; French, n.d.; Baker, 1924; in Clark 2; in Cohen 2; in Marriott, One-act plays of today, Small, 1924.

Delicate romantic fantasy. Pierrot really loves his Pierrette, but is ever looking for his ideal woman. The maker of dreams (Love) shows him she is by his side.
1 act; 2 men, 1 woman; 1 interior; fanciful costumes.

Dowson, Ernest C. The Pierrot of the minute. 1899. In his Poems, Mosher, 1902, o.p.; separately, Mosher, 1913; in his Collected poems, Lane, now Dodd, ed. 6, 1915; Baker, 1918; French, n.d.; in Shay 1; in Cohen 2.

Charming poetic fantasy of Pierrot and the moon-maiden, illustrating that while the artist is ephemeral, his art endures.
1 act; 1 man, 1 woman; 1 exterior (garden); fantastic costumes.

Hecht, Ben *and* **Goodman, K. S.** The wonder hat. 1916. In Mayorga 1; separately, Shay (Stage Guild plays), 1920.

Picturesque and ingenious farcical fantasy of the Pierrot and Colombine story. Shrewd Punchinello sells the hat and magic ring to produce confusion and profit.
1 act; 3 men, 2 women; 1 exterior (park).

Langner, Lawrence. Matinata. 1920. In his Five one-act comedies, Stewart, 1922, now Appleton; in Shay 2.

Pierrot comedy with a clever turn. Columbine quarrels with the lackadaisical Pierrot, but finds the practical Harlequin, who insists that she wear her rubbers, even less to her taste.
1 act; 2 men, 1 woman; 1 interior (hall room).

For other short plays in this list introducing the Pierrot fantasy, see also:
Millay's Aria da capo Rogers' Behind a Watteau picture

HISTORICAL AND BIOGRAPHICAL PLAYS

Long Plays

Andreev, Leonid N. The Sabine women. 1911. Tr. by Meader and Scott, in his Plays, Scribner, 1915; tr. by Seltzer, in Drama no. 13, Feb., 1914.

Amusing Russian comedy. A ludicrous skit on a bit of Roman history. Said to be also a satire on Russian politics, but this is too obscure for most readers, who will enjoy it sufficiently for its own sake. The Romans represent daring and force; the Sabines, law, order, and reason; the women are the spoils of the stronger.
3 acts; 7 men, 7 women, many supers as Romans, Sabines, and women; 2 exteriors.

Dane, Clemence (pseud. of **Winifred Ashton**). Will Shakespeare. 1921. Heinemann, Lond., and Macmillan, 1922.

Noble English drama of great charm. Does not follow the historical facts but is a dramatic invention. Shakespeare is depicted as the accidental slayer of Christopher Marlowe in contention for the love of Mary Fitton, the dark lady of the sonnets.
4 acts; 6 men, 5 women, 2 boys, many supers as players, stage hands, soldiers, attendants, etc.; 6 interiors.

Drinkwater, John. Abraham Lincoln. 1918. Sidgwick, Lond., and Houghton, 1919; in Dickinson 2.

Episodic English play. Scarcely a drama, but rather a series of events picturing the beauty and power of Lincoln's soul and his stupendous coping with these events as they occur. Of high literary value.
6 scenes; 39 men, 11 women, several supers as officers, theater-goers, etc.; 5 interiors.

Drinkwater, John. Robert E. Lee. 1923. Sidgwick, Lond., and Houghton, 1923.

Historical English play of the American Civil War, built around Lee's personality and his momentous choice between the command of the union or the rebel forces. Follows his heroic campaign through to his surrender and his farewell to his soldiers. Clearly brings out the grounds on which the two sides rested their cause.

9 acts (called scenes); 18 men, 3 women; 4 interiors, 4 exteriors.

Fitch, W: Clyde. Nathan Hale. 1898. Baker, 1899. In his Plays, v. 1, Little, 1915.

Heroic American drama. Effectively presents stirring incidents in the life of the young patriot culminating in the final scene in which he regrets he has only one life to give for his country.

4 acts; 12 men, 4 women, supers as schoolboys, soldiers, and townsmen; 4 interiors, 2 exteriors; Revolutionary costumes.

Gillette, W: H. Held by the enemy. 1898. French, 1898(?).

Dashing American melodrama of the Civil War. Shows the old South occupied by the Northern army, with thrilling episodes of love and war, and an effective trial scene.

5 acts; 14 men, 3 women, supers; 4 interiors; military costumes.

Gillette, W: H. Secret service. 1895. French, 1898; in Quinn 1.

Vivid and intense military drama of the American Civil War (1864), picturing the cool and resourceful man of action.

4 acts; 14 men, 5 women, several supers as messengers, etc.; 2 interiors.

Guitry, Sacha. Deburau. 1918. Tr. by Barker, Heinemann, Lond., and Putnam, 1920.

Romantic French tragi-comedy of elevated and serious quality. Delightfully fables the life of the famous French pantomimist of the early 19th century, his love affair with Camille, his successes and failures, and his final retirement in favor of his son. The scenes stir the imagination and grip the emotions.

4 acts and prolog; 12 men, 9 women, supers; 3 interiors, 1 exterior.

Guitry, Sacha. Pasteur. 1919. Tr. by Brown, in Dickinson 2.

Episodic French play, detailing scenes in the life of the great savant, centering especially on his researches in bacteria and inoculation, and dramatizing the event of the boy bitten by a mad dog.

5 acts; 9 men, 1 boy, 5 or more students; 5 interiors.

Hamlin, Mary P. *and* **Arliss, George.** Hamilton. 1917. Baker, 1918.

Vivid American drama. Seizing on the moral courage of Hamilton as the central theme, when he would not be intimidated by fear of personal scandal in the Reynolds affair nor sacrifice his bill for the assumption of state debts, vitalizes him and other builders of the republic.

4 acts; 11 men, 5 women, supers as citizens; 3 interiors; costumes of the 1790's.

Hardy, Thomas. The dynasts. 1904-1908. Macmillan, 3 v., 1904-1908; in 1 v., 1920.

Colossal panorama and epic of the European conflict and the Napoleonic wars. Centering around the figure of Napoleon, impressive scenes are depicted, rich in historic lore and literary fancy. Though presented in dramatic form, it is hardly a stage play.

19 acts with 130 scenes, some of which can be produced.

Howard, Bronson. Shenandoah. 1888. In Quinn 1; in Moses 2.

Military drama of the American Civil War, picturing the sufferings of friends and lovers who took opposite sides in the struggle.

4 acts; 15 men, 7 women; 2 interiors, 1 exterior.

McCarthy, Justin H. If I were king. 1902. French, 1922.

Romantic English play with thrilling scenes. Villon becomes marshal of France with kingly power for a brief time, on an appalling condition stipulated by the spider-king, Louis XI.

4 acts; 18 men, 9 women, many supers as soldiers and crowd; 1 interior, 2 exteriors; costumes of the period.

Parker, Louis N. Disraeli. 1911. Lane, Lond., 1911; now also Dodd, N. Y.

Climactic English drama. Deals ingeniously with an episode in the career of the Prime Minister when he was negotiating for the purchase of the Suez canal. The wit and epigram seem natural, the character sketching is subtle. The last act is more a spectacle than drama.

4 acts; 14 men, 6 women, numerous supers; 4 interiors; costumes of 1876.

Rostand, Edmond. L'Aiglon. 1900. Tr. by Parker, Russell, 1900, o.p.; Harper, 1900; tr. as The eaglet, by Norman, in his Plays, v. 2., Macmillan, and Palmer, Lond., 1921.

Historical French drama. Recounts the tragic story of Napoleon's son, the little King of Rome, captive among his enemies who are determined to tame his spirit (1830-32).

6 acts; 33 men, 7 women, 2 boys, 1 girl, many supers; 3 interiors, 2 exteriors.

Rostand, Edmond. Cyrano de Bergerac. 1897. Tr. by Kingsbury, Lamson, Bost., 1898, o.p.; tr. by Renault, Stokes, 1898; tr. by Thomas and Guillemard, Russell, 1898, o.p.; tr. by Hall, Doubleday, 1898; also in Dickinson 2; also in Moses 4; tr. by Dole, Crowell, 1899, now Baker; tr. by Norman in his Plays, v. 1, Macmillan, and Palmer, Lond., 1921; tr. by Hooker, Holt, 1923.

Romantic French heroic comedy. With high literary value and dramatic power realizes perfectly the spirit of romance, characterizes splendidly the lovable improbable swashbuckler and poet, and fills adequately the need of the heart in the enjoyment of the action, the humor, and the sentiment.

5 acts; 12 men, 3 women, many supers as soldiers, etc.; 2 interiors, 3 exteriors; costumes of 17th century in France.

Shaw, G: Bernard. Saint Joan. 1923. Brentano, 1924.

Impressive English historical drama of Joan of Arc. With effective simplicity and directness, yet with profound moral and psychological insight pictures the Maid of Orleans in successive episodes of her life of faith and disillusionment, using his well-known irony and wit.
6 acts and epilog; 22 men, 2 women, supers as courtiers, scribes, etc.; 6 interiors, 1 exterior.

Thomas, Augustus. The copperhead. 1917. French, n.d.; in Cohen 1.

Patriotic American drama. Like Cooper's Spy, Milt Shanks heroically performs his misunderstood mission in the Civil War and endures revilings for 40 years, confessing only when his granddaughter would suffer.
4 acts; 9 men, 6 women; 1 interior, 1 exterior (with 40-year change).

For other long plays in this list based on historic and legendary events, see also:

d'Annunzio's Francesca da Rimini
MacKaye's The Canterbury pilgrims
MacKaye's The scarecrow (Puritan New England)
Noyes' Sherwood
Phillips' Herod
Phillips' Paolo and Francesca
Phillips' Ulysses
Tamayo y Baus' A new drama (Shakespeare)
Zweig's Jeremiah

Short Plays

Baring, Maurice. Catherine Parr. In his Diminutive dramas, Constable, Lond., and Houghton, 1911, o.p., now Secker, Lond.

Effective farcical scene between Henry VIII and one of his wives, over the eggs and coffee.
1 act; 1 man, 2 women; 1 interior.

Barrie, J. M. The old lady shows her medals. In his Echoes of the war, Scribner, 1918.

Tender comedy of an old English charwoman. Desiring a share in the war, she takes desperate remedies, glorifies her own life, and softens the calloused loneliness of a rough young soldier.
3 acts (short); 2 men, 4 women; 1 interior (tenement).

Mackay, Constance D. The silver lining. In her The beau of Bath and other one-act plays, Holt, 1915; in Smith 1.

Charming comedy. Her uncle discovers a woman is the author of "Evelina" which Fanny Burney has written and published anonymously. Nevertheless she has received good money for the work, which is the silver lining.
1 act; 2 men, 1 woman; 1 interior (library); 18th century costumes.

Moeller, Philip. Helena's husband. In Washington Square plays, Doubleday, 1917; in Shay 1; in his Five somewhat historical plays, Knopf, 1918.

Pseudo-historical farce with penetrating satire on recent events. Helen's

beauty boring Menelaus, her elopement with Paris is easy; but the things it entails disgust him.

1 act; 3 men, 2 women; 1 interior (Greek); Greek costumes.

O'Neill, Eugene G. In the zone. 1917. In his The moon of the Caribees, Boni, and Cape, Lond., 1919; in Mayorga 1.

Strong drama of seamen on an ammunition ship. Suspecting one to be a spy, they open the suspicious box and find it contains only love letters in which his sweetheart renounces him.

1 act; 9 men; 1 interior (ship's forecastle).

Shaw, G: Bernard. The dark lady of the sonnets. 1910. In his Misalliance, Constable, Lond., and Brentano, 1914; also in his Fanny's first play, Brentano, 1917; also in his Overruled, Constable, n.d.

Clever brilliant comedy. In keeping an assignation with Mary Fitton, Shakespeare unexpectedly meets Queen Elizabeth instead of her lady-in-waiting.

1 act; 2 men, 2 women; 1 exterior (terrace); Elizabethan costumes.

Stevens, T. W. *and* **Goodman, K. S.** Ryland. 1912. Stage Guild, Chicago, 1912; in Mayorga 1.

Striking comedy-drama. Ryland, the engraver, sentenced to death for forgery, appeals to Angelica Kauffman to use her influence to save him, but in vain.

1 act; 5 men, 2 women; 1 interior (prison cell); costumes of 18th century.

Synge, J: M. Deirdre of the sorrows. 1910. Maunsel, Dublin, and Luce, 1911; J. Quinn, N. Y., 1910, o.p.; in his Works, v. 2, Maunsel, Dublin, 1910; Luce, 1912.

Beautiful and poetic dramatization of the tragic Celtic legend of Deirdre and the sons of Usna. She lives happily with them, but the king traitorously slays them on their return. W: B. Yeats has also treated this story in his Deirdre, 1907.

3 acts (short); 6 men, 3 women, 2 supers as soldiers; 2 interiors, 1 exterior; medieval costumes.

Tarkington, Booth. Beauty and the Jacobin. 1912. In Harper's magazine, v. 125, p. 390, 1912; Harper, 1912; in Cohen 2.

Spirited, tense, but humorous interlude of the French revolution. Three aristocrats trying to escape from France are caught, but unexpectedly let go.

1 act; 3 men, 2 women, supers as soldiers; 1 interior (garret); costumes of French revolution.

For other short plays in this list based on historic and legendary events, see also:

Beach's The clod
Dix's Allison's lad
Drinkwater's X=0
Leonard's Glory of the morning
MacKaye's Sam Average
Parkhurst's The beggar and the king
Shaw's Androcles and the lion

RACIAL AND NATIONAL CHARACTERISTICS

Long Plays

Austin, Mary. The arrow-maker. 1911. Duffield, 1911, o.p.; Houghton, 1915.

Dramatic American play of fine literary quality. The story of a noble medicine-woman of a Californian Indian tribe, and of a weak and selfish chief.

3 acts; 7 men, 9 women; 3 exteriors (in forest).

DeMille, W: C. Strongheart. 1909. French, n.d.

Stirring American drama of college life. Strongheart, son of an Indian chief, after studying at Carlisle, enters Columbia and stars as halfback. He is suspected of divulging the signals, his love for the captain's sister is opposed by her family's prejudice, and just as they decide to be married anyway, his tribe sends for him to become chief, succeeding his father. Torn between love and duty, he finally returns to his people.

4 acts; 17 men, 5 women; 3 interiors.

Hughes, Hatcher. Hell-bent fer heaven. 1924. Harper, 1924.

Stirring American genre drama of the southern mountaineers. A half-crazed, jealous fanatic, who has "got religion," hypocritically tries to put his rival out of the way by reviving a slumbering feud, but himself suffers the consequences. Scenes are effective and the native wit is skilfully introduced.

3 acts; 5 men, 2 women; 1 interior throughout.

Manners, J. Hartley. The house next door. 1909. Baker, 1912.

Artificial English comedy. Using theatrical special pleading, shows race prejudice at last overthrown when a broad-minded Jew and a rabid bigoted Gentile agree to let their children marry. No reflection of actual life, there being but one human being among the puppets, but the sentiment is sound and the dialog frequently amusing.

3 acts; 8 men, 4 women; 2 interiors.

Pérez Galdós, Benito. Electra. 1901. Tr. anon. in Drama, no. 2, May, 1911; tr. by Turrell in Turrell 1.

Well-written Spanish drama with interesting characters. Interpreted as symbolical of Spain's coming to life, and enthusiastically welcomed there as voicing the national and patriotic spirit of the country revolting against clericalism in a progressive movement.

5 acts; 10 men, 6 women; 4 interiors, 1 exterior.

Sheldon, Edward. The nigger. 1909. Macmillan, 1910, o.p.

Strong emotional American drama. Portrays the tragic discovery by a Southern Governor that he is the grandson of a negress. Introduces as issues connected with the negro question, lynch law, prohibition, and political disfranchisement.

3 acts; 11 men, 3 women, many supers as reporters, legislators, farmers, citizens, officers, etc.; 2 interiors, 1 exterior.

Zangwill, Israel. The melting-pot. 1908. Revised edition, Macmillan, and Heinemann, Lond., 1914.

Prescient English drama. Represents America as the crucible in which immigrants from all nations are to be fused into the perfect human type. Bases the situation on the love of a Jew for a Christian. Strong in ideals and patriotism.

4 acts; 5 men, 4 women; 2 interiors, 1 exterior.

For other long plays in this list of a strongly national character, see also:

Ade's The county chairman (America)
Andreev's The Sabine women (Russia)
Archer's The green goddess (Asia)
Brown's Children of earth (New England)
Chekhov's The cherry orchard (Russia)
Davis' The detour (New England)
Drinkwater's Abraham Lincoln (America)
Drinkwater's Robert E. Lee (America)
Flecker's Hassan (Arabia)
Francis' Change (Wales)
Gillette's Held by the enemy (America)
Gillette's Secret service (America)
Hazelton and Benrimo's The yellow jacket (China)
Housman's The Chinese lantern (China)
Howard's Shenandoah (America)
Kenyon's Kindling (New York)
Moody's The great divide (America)
Parker's Disraeli (England)
Robinson's The whiteheaded boy (Ireland)
Rostand's Cyrano de Bergerac (France)
Sigurjónsson's Eyvind of the hills (Iceland)
Synge's The play boy of the western world (Ireland)
Tarkington and Wilson's The man from home (America)
Thomas' As a man thinks (America)

Short Plays

Gregory, *Lady* **I. Augusta.** The workhouse ward. In her Seven short plays, Maunsel, Dublin, 1909, 1911; Luce, 1911, o.p., now Putnam; separately Maunsel, 1910; French, n.d.; in Moses 1; in Shay 1.

Lively Irish comedy. Two bed-ridden Irishmen prefer to remain together in the poorhouse and quarrel than to be separated and long for companionship.

1 act; 2 men, 1 woman; 1 interior (hospital ward).

Leonard, W: E. Glory of the morning. In Wisconsin plays, ser. 1, Huebsch, 1914.

Powerful drama of early French and Indian life in Canada. Called back to France, the chevalier must leave his Indian wife. The children must choose between them.

1 act; 2 men, 1 woman, 1 boy, 1 girl; 1 exterior (forest clearing); Indian costumes.

O'Neill, Eugene G. The Emperor Jones. In Theatre Arts magazine, Jan., 1921; Stewart, 1921, now Appleton; in his The Emperor Jones, Diff'rent, and The straw, Boni, and Cape, Lond., 1921; in Quinn 2.

Weird dramatization of fear. Haunted by the ghosts and voodooism of his Congo forebears, an ex-Pullman porter, risen to be Emperor on a West Indian island, is conquered by the very superstition he has flouted.

8 scenes (short); 3 men, 1 woman, supers; 1 interior, 5 exteriors; West Indian costumes for supers.

Torrence, Ridgely. Granny Maumee. In his Three plays for the negro theatre, Macmillan, 1917.

Powerful tragedy. A weird psychological study of an old negro mammy; lynch-law from the negro standpoint.
1 act; 3 women; 1 interior (cabin).

For other short plays in this list of a strongly national character, see also:

Chekhov's A marriage proposal (Russia)
Galsworthy's The little man (various countries)
Goodman's The game of chess (Russia)
Mukerji's The judgment of Indra (India)
Strindberg's Simoom (Algeria)
Synge's Riders to the sea (Ireland)
Tarkington's Beauty and the Jacobin (France)
Wilcox's Told in a Chinese garden (China)
Wolff's Where but in America (America)
Yeats' A pot of broth (Irish)

FARCES

A farce presents highly improbable situations with little or no character study. Its aim is to entertain and not to point a moral.

A few of the better known and high grade long farces of the modern drama are given below in order to round out this list for the use of the amateur actor.*

Broadhurst, George. What happened to Jones. French.
3 acts; 7 men, 6 women; 1 interior throughout.

Cohan, G: M. Seven keys to Baldpate. French.
3 acts; 10 men, 3 women; 1 interior throughout.

Daly, Augustin. A night off. Fitzgerald.
4 acts; 6 men, 5 women; 2 interiors.

Davies, H. H. Cousin Kate. Baker.
3 acts; 3 men, 4 women; 2 interiors.

Davis, R: H. The dictator. French.
3 acts; 14 men, 3 women; 1 interior, 1 exterior.

Field, Salisbury. Wedding bells. French.
3 acts; 5 men, 4 women; 1 interior throughout.

Gillette, William. Too much Johnson. French.
3 acts; 10 men, 3 women; 2 interiors.

Hawtrey, Charles. The private secretary. French, Baker.
3 acts; 9 men, 4 women; 2 interiors.

MacHugh, Augustin. Officer 666. French.
3 acts; 9 men, 3 women; 3 or 4 policemen; 1 interior throughout.

Mapes, Victor. The Hottentot. French.
3 acts; 8 men, 3 women; 1 interior, 1 exterior.

*Charley's Aunt, by Brandon Thomas, the most famous of all farces, is not available in printed form.

Marshall, R. His Excellency, the Governor. Baker.
3 acts; 10 men, 3 women; 1 interior throughout.

Megrue, R. C. *and* **Hackett, Walter.** It pays to advertise. French.
3 acts; 8 men, 4 women; 2 interiors.

Montgomery, James. Nothing but the truth. French.
3 acts; 5 men, 6 women; 2 interiors.

Nicholls, Harry *and* **Lestocq, W.** Jane. French.
3 acts; 5 men, 4 women; 1 interior throughout.

Peple, Edward. A pair of sixes. French.
3 acts; 8 men, 4 women; 2 interiors.

Pinero, A. W. The cabinet minister. Baker.
4 acts; 10 men, 9 women; 3 interiors.

Pinero, A. W. The magistrate. Baker, French.
3 acts; 12 men, 4 women; 3 interiors.

Swartout, N. L. The arrival of Kitty. Baker.
3 acts; 5 men, 4 women; 1 interior throughout.

Thomas, Augustus. Mrs. Leffingwell's boots. French.
3 acts; 9 men, 5 women; 2 interiors.

Wyatt, Frank *and* **Morris, William.** Mrs. Temple's telegram. French.
3 acts; 5 men, 4 women; 1 interior throughout.

For long plays in this list which border on farce, see also:

Ade's The college widow
Pinero's The Amazons
Smith's Mrs. Bumpstead-Leigh
Thomas' Her husband's wife
Wilde's The importance of being Earnest

For short plays in this list which border on farce, see also:

Álvarez Quintero's The women's town
Baring's Catherine Parr
Barker's Rococo
Benavente's No smoking
Brighouse's The scaring-off of Teddy Dawson
Cameron's The burglar
Cameron's The teeth of the gift horse
Chekhov's The boor
Chekhov's A marriage proposal
De Mille's Food
France's The man who married a dumb wife
Gerstenberg's Fourteen
Helburn's Enter the hero
Kinkead's The four-flushers
Moeller's Helena's husband
Pinski's A dollar
Shaw's Press cuttings
Walker's Nevertheless
Wilde's The noble lord

COSTUME PLAYS

For long plays in this list requiring costumes for presentation, see:

Andreev's The Sabine women
d'Annunzio's Francesca da Rimini
Archer's The green goddess
Austin's The arrow-maker

Barrie's Quality street
Benavente's The bonds of interest
Bennett and Knoblock's Milestones
Brooks' Wappin' wharf
Dane's Will Shakespeare
Drinkwater's Abraham Lincoln
Drinkwater's Robert E. Lee
Fitch's Nathan Hale
Flecker's Hassan
Gillette's Held by the enemy
Gillette's Secret service
Guitry's Deburau
Hamlin's The rock
Hamlin and Arliss' Hamilton
Hardy's The dynasts
Harnwell's The star in the east
Hauptmann's The weavers
Hazelton and Benrimo's The yellow jacket
Housman's The Chinese lantern
Housman and Barker's Prunella
Howard's Shenandoah
Knoblock's My lady's dress
McCarthy's If I were king
MacKaye's The Canterbury pilgrims
MacKaye's The scarecrow
Maeterlinck's The blue bird
Maeterlinck's Monna Vanna
Maeterlinck's Pélléas and Mélisande
Masefield's The tragedy of Nan
Noyes' Sherwood
Parker's Disraeli
Parker's Pomander Walk
Peabody's The piper
Phillips' Herod
Phillips' Paolo and Francesca
Phillips' Ulysses
Pirandello's "Henry IV"
Rostand's L'Aiglon
Rostand's Chanticleer
Rostand's Cyrano de Bergerac
Rostand's The romancers
Ryley's Mice and men
Shaw's Saint Joan
Sheldon's Romance
Strindberg's Swanwhite
Tamayo y Baus' A new drama
Thomas' The copperhead
Zweig's Jeremiah

For short plays in this list requiring costumes for presentation (in addition to the Pierrot plays), see:

Baring's Catherine Parr (early English)
Beach's The clod (U. S. Civil War)
Benavente's His widow's husband (Spanish)
Calderon's The little stone house (Russian)
Calthrop and Barker's The harlequinade (various)
Chekhov's The boor (Russian)
Chekhov's A marriage proposal (Russian)
Davies' The slave with two faces (peasant)
Dix's Allison's lad (military, time of Cromwell)
Drinkwater's X=0 (Greek)
Dunsany's Fame and the poet (Greek)
Dunsany's The gods of the mountain (oriental)
Dunsany's A night at an inn (East Indian)
Ehrlich's Snaring the lion (Biblical)
France's The man who married a dumb wife (medieval)
Goodman's The game of chess (Russian)
Guild's The portrait (medieval)
Kemp's Solomon's song (Biblical)
Kreymborg's Manikin and minikin (bisque)
Leonard's Glory of the morning (Indian)
Levinger's Jephthah's daughter (Biblical)
McFadden's Why the chimes rang (medieval)
Mackay's The silver lining (18th century)
MacKaye's Sam Average (1814 in America)
Masefield's The locked chest (ancient Iceland)
Millay's Aria da capo (Pierrot and peasant)
Millay's Two slatterns and a king (various)
Moeller's Helena's husband (Greek)
Mukerji's The judgment of Indra (ancient Hindu)
O'Neill's The Emperor Jones (West Indian)
Parkhurst's The beggar and the king (regal and beggarly)
Pillot's Hunger (simple)
Pinski's A dollar (Russian peasant)
Raisbeck's Torches (Italian)
Rogers' Behind a Watteau picture (Watteau and Pierrot)

Saunders' The knave of hearts (fanciful)
Shaw's Androcles and the lion (Roman)
Shaw's The dark lady of the sonnets (Elizabethan)
Stevens and Goodman's Ryland (18th century)
Strindberg's Simoom (military and Algerian)
Synge's Deirdre of the sorrows (medieval)
Synge's Riders to the sea (peasant)
Tarkington's Beauty and the Jacobin (French revolution)
Walker's Sir David wears a crown (fanciful)
Walker's Six who pass while the lentils boil (fanciful)
Walker's The trimplet (fanciful)
Wilcox's Told in a Chinese garden (Chinese)
Wilde's The traitor (military)

OUTDOOR PLAYS

For long plays in this list suitable for production out-of-doors, see:

Andreev's The Sabine women
Austin's The arrow-maker
Hamlin's The rock
Housman and Barker's Prunella
MacKaye's The Canterbury pilgrims
Noyes' Sherwood
Parker's Pomander Walk
Peabody's The piper
Phillips' Ulysses
Rostand's Chanticleer
Rostand's The romancers

For short plays in this list suitable for production out-of-doors, see:

Álvarez Quintero's A sunny morning
Álvarez Quintero's The women's town
Arkell's Colombine
Calthrop and Barker's The harlequinade
Chapin's Augustus in search of a father
Church's Pierrot by the light of the moon
Cowan's Sintram of Skagerrak
Davies' The slave with two faces
Down's The maker of dreams (by adaptation)
Dowson's The Pierrot of the minute
Drinkwater's X=0
Dunsany's The glittering gate
Dunsany's The lost silk hat
Ehrlich's Snaring the lion
Gregory's Hyacinth Halvey
Gregory's Spreading the news
Hankin's The constant lover
Hecht and Goodman's The wonder hat
Housman's A fool and his money
Kennedy's The terrible meek
Leonard's Glory of the morning
Levinger's Jephthah's daughter
MacKaye's Sam Average
Marks' The merry merry cuckoo
Millay's Two slatterns and a king
Mukerji's The judgment of Indra
O'Dea's The song of Solomon
Oppenheim's Night
Pillot's Hunger
Pinski's A dollar
Raisbeck's Torches
Renard's Carrots
Rogers' Behind a Watteau picture
Shaw's The dark lady of the sonnets
Sigurjónsson's The Hraun farm
Sudermann's The far-away princess
Walker's Sir David wears a crown
Walker's The trimplet
Wilcox's Told in a Chinese garden
Wilde's The noble lord
Wilde's The traitor

ONE-SET PLAYS

In addition to the short plays in this list, the most of which are in one act, the following long plays are playable in one set throughout:

Álvarez Quintero's The women's town
Belasco's The return of Peter Grimm
Bennett and Knoblock's Milestones
Bergström's Lynggaard & co.
Brooks' Wappin' wharf
Chambers' The saving grace
Chekhov's The cherry orchard
Crothers' He and she
Curel's A false saint
Dane's A bill of divorcement
Davies' The mollusc

Ervine's Jane Clegg
Francis' Change
Galsworthy's The pigeon
Glaspell's Bernice
Guimerá's Marta of the lowlands
Halbe's Youth
Hankin's The two Mr. Wetherbys
Hastings' The new sin
Hazelton and Benrimo's The yellow jacket
Hervieu's Know thyself
Housman's The Chinese lantern
Housman and Barker's Prunella
Hughes' Hell-bent fer heaven
Ibsen's A doll's house
Ibsen's Hedda Gabler
Ibsen's The pillars of society
Jerome's The passing of the third floor back
Jones' Mary goes first
Kaufman and Connelly's Beggar on horseback
Kaufman and Connelly's Dulcy
Kelly's The show-off
Kennedy's The servant in the house
Kenyon's Kindling
Kummer's A successful calamity
Loyson's The apostle
MacKaye's The Canterbury pilgrims
MacKaye's Mater
Masefield's The tragedy of Nan
Mason's Green stockings
Maugham's The circle
Maugham's Smith
Mayne's The drone
Milne's The Dover road
Milne's Mr. Pim passes by
Milne's The truth about Blayds
Moody's The faith healer
Noyes' Sherwood (if out-of-doors)
Parker's Pomander Walk
Phillips' Herod
Robinson's The whiteheaded boy
Rostand's The romancers
Shaw's Candida
Smith's Mrs. Bumpstead-Leigh
Sowerby's Rutherford & son
Strindberg's The father
Strindberg's Swanwhite
Strong's Three wise fools
Sudermann's Magda
Synge's The play boy of the western world
Thomas' Her husband's wife
Vane's Outward bound
Varesi and Byrne's Enter madame
Veiller's The thirteenth chair
Williams' Why marry?

PART II: BOOKS ON THE MODERN DRAMA

BOOKS ON THE MODERN DRAMA

DRAMATIC CRITICISM

"A play is a story devised to be presented by actors on a stage before an audience." —*Clayton Hamilton.*

Hamilton, Clayton M. The theory of the theatre. Holt, 1910.

Always entertaining, in this his first book on the drama, he answers the question "What is a good play from a dramatic viewpoint?" drawing his examples from present day dramatic art. He elaborates his six points in the definition of a play, and conceives of a drama as a struggle between wills, or a contrast in character, with a comment on life as the audience knows life.

Also stimulating and sound are his later books: Studies in stagecraft, 1914; Problems of the playwright, 1917; Seen on the stage, 1920; Conversations on contemporary drama, Macmillan, 1924.

Burton, Richard. How to see a play. Macmillan, 1914.

Sane, simple, and direct address to the party of the third part, the spectator, so that he may contribute the necessary intelligent understanding to the art of the playwright and actor as to insure the success of the play. Points out what to watch for: the theme, the story, the method, the structure, the development, the climax, and the ending.

Hunt, Elizabeth R. The play of today. Lane, Lond., 1913; new edition, Dodd, 1924.

Suggestive popular analysis for beginners in drama study, for students, theater-goers, club-women, and others. Deals with various types of plays, illustrating them from modern examples; as catastrophic (A Doll's House), climactic (Disraeli), high comedy (Lady Windermere's fan), etc.

Matthews, Brander. A study of the drama. Houghton, 1910.

Subtle and sound analysis of dramatic art of all ages, especially of conditions pertaining to the stage, the actor, and the audience. Good criticism of individual plays and playwrights, not necessarily modern but applicable thereto. Makes easily available in English Brunetière's law of the drama.

Nathan, G: J. The critic and the drama. Knopf, and Lane, Lond., 1922.

Keen, clever, cynical essays on criticism, its various theories and standards, and as an art in itself. More seriously written than his earlier flippant work.

He has written half a dozen books on various phases of modern drama and these will be found often diverting, often vulgar.

Clark, Barrett H., *ed.* European theories of the drama. Stewart, 1918, now Appleton.

Well-selected compilation of text, with commentaries, presenting an anthology of dramatic theory and criticism from Aristotle to the present, and thus forming a convenient reference book.

PLAY WRITING

Nearly everyone is making scenarios these days. Mr. Archer reports that college students no longer greet each other in the customary manner, but with the words "How's your second act getting on?"

Baker, G: P. Dramatic technique. Houghton, and Cape, Lond., 1919.

Keen analysis for student and playwrights, showing how experienced dramatists have solved their problems. On the thesis that accurately conveyed emotion is essential and fundamental, he shows how it is expressed by action, characterization, and dialog, using many examples from well known plays. His model scenario is especially illuminating.

Andrews, Charlton. The technique of play writing. Home Correspondence school, Springfield, Mass., 1915.

With excellent criticism of familiar current plays which are used as illustrations, analyzes them carefully to point both theory and practice. A serviceable guide, not so enthusiastic as Cannon, less technical than Archer.

Cannon, Fanny (pseud. of **Fanny C. H. Casey**). Writing and selling a play. Holt, 1915, o.p.

From her experience as actress and reader-critic of plays, she illustrates her points from actual faults in the manuscripts and draws lessons from successful plays of recent years. She thus gives practical help to the beginner, together with directions and advice on marketing a play. A list of good plays is included in the bibliography.

Archer, William. Play-making; a manual of craftsmanship. Chapman, Lond., and Small, 1912.

Practical and valuable discussion of principles with much intelligent analysis and criticism, the illustrations being taken mainly from Shakespeare and Ibsen. He believes that the talent of sincere students and playwrights may be greatly assisted.

Platt, Agnes. Practical hints on playwriting. S. Paul, Lond.; imported by Dodd, 1920.

With distinct charm of writing and great sympathy for dramatic art, she presents good advice on "stage technique," not only as to plot construction and character delineation, but as to telling lines. Also touches on the demands of the market, casting and producing, with an eye on the box-office.

Polti, Georges. The thirty-six dramatic situations. Tr. by Lucille Ray, J. K. Reeve, Franklin, O., 1921.

The famous analysis, based on the French and classical drama. Suggestive, but one needs a fair acquaintance with plays to comprehend the allusions. Published in French, 1895.

Wilde, Percival. The craftsmanship of the one-act play. Little, 1923.

Careful analysis with constructive criticism and advice for the host of

writers experimenting with this form, by one who has himself written successfully.

Lewis, B: Roland. The technique of the one-act play. Luce, 1918.

Pioneer study in the dramatic construction based on a course of writing the one-act play, with an analysis of several hundred well-known American and English plays of reputation. An appendix gives a preliminary list of about 100 plays.

THE DRAMA OF TODAY

The modern dramatic revival was inspired by Ibsen. Practically all of the longer plays in this list have appeared since 1890, except in Scandinavia and Spain. The shorter plays are even more recent, the one-act form developing later, and the majority dating since 1910. This is also the era of the printed play.

THE DRAMA IN GENERAL

Chandler, F. W. Aspects of modern drama. Macmillan, 1914.

Admirably complete analysis and presentation of the themes and ideas discussed in over 200 modern plays, grouping the dramas around a topic as they exemplify it; such as: The eternal triangle, The problem of divorce, Scenes from married life, The priestly hero, The drama of symbolism, The drama of ideas (Ibsen), The drama of satire (Shaw). Contains a full bibliography of plays and critical aids.

Goldberg, Isaac. The drama in transition. Stewart, 1922, now Appleton.

With probing insight and scholarship and catholicity of taste he discusses admirably contemporary playcraft and summarizes tendencies in Europe, the United States and South America, demonstrating that this transition period is characterized by restlessness, experimentation, and eager groping.

Andrews, Charlton. Drama of today. Lippincott, 1913, o.p.

A most readable brief compendium of things dramatic in England, America, and on the continent, being an excellent survey of methods, themes, and tendencies.

Lewisohn, Ludwig. The modern drama, an essay in interpretation. Huebsch, 1915.

Careful and stimulating study of European drama and dramatists, analyzing its foundations in Ibsen and others, the realistic drama in France, the naturalistic drama in Germany, the renaissance in England, and the neo-romantic movement. On the whole admirable, but "too fervently for Hauptmann, too contemptuous of Henry Arthur Jones; as for American drama: there isn't any!"

Henderson, Archibald. The changing drama. New edition, Stewart, 1919, now Appleton.

Thoughtful and illuminating criticism of contributions and tendencies, such as The new forms, The new technique, The enlarged social content. Presupposes familiarity with the dramatic literature of the world, and is thus quite over the heads of beginners in dramatic study.

Goldman, Emma. Social significance of the modern drama. Badger, 1914, o.p.

The well-known socialist points out how the drama has really taken the lead in the revolt against established social conditions.

MODERN DRAMATISTS

Dukes, Ashley. The youngest drama; studies of fifty dramatists. Benn, Lond., imported by Sergel, 1923.

Illuminating critical sketches of leading playwrights and their most significant plays, supplementing his Modern dramatists. After dealing summarily with 30 "forerunners" from d'Annunzio to Zola, he treats of realists, as Ervine and O'Neill; of comedians, as Guitry and Milne; of expressionists, as Capek, Kaiser, and Pirandello; and of poets and historians, as Claudel and Drinkwater.

Dukes, Ashley. Modern dramatists. F. Palmer, Lond., 1911, o.p.

Stimulating criticism of European writers, selecting the chief in each country and judging them with uncommon literary power. Perhaps difficult for beginners in dramatic study, but highly pleasurable to the informed. The writers discussed are: *Scandinavia*: Ibsen, Björnson, Strindberg; *Germany*: Sudermann, Hauptmann, Wedekind; *England*: Shaw, Barker, Galsworthy; *Austria*: Schnitzler, von Hofmannsthal; *Russia*: Tolstoi, Gorki, Chekhov; *France and Belgium*: Capus, Brieux, Maeterlinck; *Holland*: Heijermans; *Italy*: d'Annunzio.

Huneker, J. G. Iconoclasts; a book of dramatists. Scribner, and Laurie, Lond., 1905.

Brilliant, original, and stimulating characterizations of symbolistic and revolutionary dramatists, assuming a fairly wide acquaintance with their works. Discusses Ibsen, Strindberg, Becque, Hauptmann, Hervieu, Shaw, Gorki, Sudermann, Bonaparte, Duse, d'Annunzio, Adam, Maeterlinck.

Hale, E: E., jr. Dramatists of to-day. Holt, and Bell, Lond., 6th edition, 1911.

Impressionistic, informal discourses on their significant work, weighted with common sense, and bringing pleasure and profit to the beginner in dramatic study. Discusses Rostand, Maeterlinck, Hauptmann, Sudermann, Pinero, Shaw, and Phillips.

Jameson, Storm. Modern drama in Europe. Collins, Lond., and Harcourt, 1920, o.p.

Thoughtful, careful, detailed study by a woman of insight and ability who has the courage to speak her mind, based on the thesis that the realistic drama is developed from the spirit of the age, and that the symbolistic drama is a reaction from it. Discusses Ibsen (whom she admires most), Shaw, Strindberg, Hauptmann, Galsworthy, Drinkwater, Dunsany, Rostand.

Henderson, Archibald. European dramatists. Stewart, now Appleton, 5th edition, 1918.

Critical essays on their attitude toward social phenomena and the chang-

ing social order. Discusses Strindberg, Ibsen, Maeterlinck, Wilde, Shaw, Barker, Schnitzler.

Phelps, W: L. Essays on modern dramatists. Macmillan, 1921.

Popular sketches for the general reader on six playwrights, "four alive and two ought to be," about whom he writes "because he chose to." Discusses Barrie, Shaw, Galsworthy, Rostand, Fitch, Maeterlinck. The essay on Fitch has a very personal touch as they went to school together.

AMERICAN DRAMATISTS

Clark, B. H. British and American drama of to-day. New edition, Stewart, now Appleton, 1921.

Helpful, well-proportioned outlines for study, with suggestions, questions, biographies, and bibliographies, and an intensive study of the more important or representative plays. Valuable for libraries and clubs. Covers Pinero, Jones, Wilde, Shaw, Barker, Hankin, Chambers, Davies, Galsworthy, Masefield, Houghton, Phillips, Barrie, Baker, Sowerby, Francis, Gregory, Synge, Yeats, Murray, Ervine for the British drama; Howard, Herne, Thomas, Gillette, Fitch, Moody, MacKaye, Sheldon, Walter for the American.

Sayler, O. M. Our American theatre. Brentano, 1923.

Earnest survey of playwrights, producers, organizations, and theaters, full of opinions and theories, and written in an engaging journalistic style. Deficient in critical balance and in native sympathy, but stimulating.

An excellent survey of the more important recent writers is to be found in Bronson, W. C., A short history of American literature, revised and enlarged edition, Heath, 1919.

Lewisohn, Ludwig. The drama and the stage. Harcourt, 1922.

Shrewd and pithy comments on current plays, actors, dramatists, and producers, denouncing existing conditions with discernment and frankness and discussing very critically the more modern drama.

Moses, M. J. The American dramatist. Little, 2d edition, revised, 1917.

Presents excellent character sketches of the leading writers, but omits lesser dramatists who have done a small bit well, and gives insufficient attention to individual plays. Includes a great deal of accurate data.

Burton, Richard. The new American drama.* Crowell, 1913, o.p.

In a pleasant lively style discusses the past and present and forecasts the future in which he firmly believes. A good book for the Puritan who thinks the theater is only evil, and for the frivolous who thinks of it only as amusement.

BRITISH DRAMATISTS

Clark, B. H. British and American drama of today. New edition, Stewart, now Appleton, 1921.

See note under American dramatists.

*A book on the American drama is announced for publication in 1925 in the Contemporary Drama series of Little, Brown & Co.

Morgan, A. E. Tendencies of modern English drama. Constable, Lond., and Scribner, 1924.

Able and illuminating review of the leading English dramatists of the last two generations, from Robertson and Grundy to those of today. With keen judgment and sane criticism in a fluent style sanguinely discusses Jones, Pinero, Shaw, Barker, Hankin, Galsworthy, Barrie, Masefield, Drinkwater, some poets, and the leaders of the Irish theater and the drama of revolt.

A shorter estimate of the same playwrights is to be found in the last chapter of Brawley, B: G., A short history of the English drama. Harcourt, and Harrap, Lond., 1921.

Vernon, Frank. The twentieth century theatre. Houghton, 1924.

Competent, authoritative record, plainly written, of the drama in England during the first 20 years of the 20th century. After reviewing the work of the 90's, he marks the noteworthy plays, and shows the influence of Miss Horniman and the one-act play.

Dickinson, T. H. Contemporary drama of England. Little, and Murray, Lond., 1917.

Discriminating discernment of the trend since 1850, making a book of quite extraordinary merit. Points out the decline of the romantic tradition, the dramatists of transition, the busy nineties, the new organization, emphasizing the place of Jones, Pinero, and Shaw.

Howe, P. P. Dramatic portraits. Secker, Lond., and Kennerley, 1913, o.p.

Silhouettes rather than portraits are presented in pleasant chats about certain English playwrights, criticizing their dramas and not their personalities. The book excels in scholarship, felicity of style, and aptness of quotation and illustration. Discusses Pinero, Jones, Wilde, Barrie, Shaw, Hankin, Barker, Davies, Galsworthy.

IRISH DRAMATISTS

Boyd, E. A. The contemporary drama of Ireland. Little, and Talbot press, Dublin, 1917.

Scholarly accurate account of the whole movement for an Irish drama, criticizing the playwrights with discrimination. Useful for study clubs and for the interested rather than the casual reader. Discusses Yeats, Synge, Colum, Gregory, Boyle, Martyn, and later playwrights, as Dunsany.

Weygandt, Cornelius. Irish plays and playwrights. Houghton, and Constable, Lond., 1913.

Careful study of the Celtic renaissance, discussing all connected with it: Yeats, Martin, Moore, "A.E." Lady Gregory, Synge, "Fiona Macleod," and 8 of the younger dramatists, and concluding with a list of plays produced in Dublin by the Abbey Theatre company, 1899-1912.

CONTINENTAL DRAMATISTS

Clark, B. H. Continental drama of to-day. Holt, 1914, o.p.

Compact manual of suggestions and outlines for study with questions, biographies, and bibliographies and an intensive study of the more important plays. Valuable for libraries and clubs.

Covers Ibsen, Björnson, Strindberg; Tolstoi, Gorki, Chekhov, Andreev; Hauptmann, Sudermann, Wedekind, Schnitzler, von Hofmannsthal; Becque, Maeterlinck, Rostand, Brieux, Hervieu, Donnay, Lemaitre, Lavedan; Giacosa, d'Annunzio; Echegaray, Pérez Galdós.

Clark, B. H. Contemporary French dramatists. Stewart, 1915, now Appleton.

Helpful studies, giving a sketch of dramatist's life, a compact outline, some critical opinions, and quotations from a representative play. Admires the sex drama of the advanced type. Includes Curel, Brieux, Porto-Riche, Hervieu, Lavedan, Donnay, Rostand, Lemaître, Capus, Bataille, Bernstein.

Chandler, F. W. The contemporary drama of France. Little, 1920.

The only available history in English of French drama as a whole from the time of Scribe. Considers the dramatists in groups according to the movement represented, and gives a brief analysis of their work.

Some of the topics are: Masters of stagecraft (Sardou and Bernstein); Naturalism and the free theatre (Becque and Antoine); Moralists (de Curel, Hervieu, Bourget); Reformers (Brieux, Fabre, Mirbeau).

MacClintock, Lander. The contemporary drama of Italy. Little, 1920.

Practically the only work in English to survey modern Italian drama from its origin in Manzoni. Includes obscure as well as the better-known writers. Chapter headings are: Foundations; Giacosa; Early realists; d'Annunzio; Later realists; Bracco; The younger generation; Futurism.

Wiener, Leo. The contemporary drama of Russia. Little, 1924.

Compendious valuation of Russian dramatists since Ostrovski in the middle of the 19th century; practically the only work in English. Deals especially with Chekhov, Gorki, Andreev, and Evreinov, mentions plays by other authors which have loomed as milestones, and points out the zero proportions of the drama under the present régime. A voluminous appendix lists 168 authors with some 1500 titles of plays produced, of which a very small proportion have been translated into English.

AMATEUR PLAY PRODUCTION

Stratton, Clarence. Producing in little theatres. Holt, and Allen, Lond., 1921.

Sane and suggestive presentation, especially helpful to teachers who take on "dramatics" as an extra duty, answering the majority of the questions that arise in amateur work. The most helpful parts are on organizing

the group, choosing the play, rehearsing, costumes and make-up, and lighting, with a chapter on experimenting. An appendix lists 100 long and 100 one-act plays suitable for amateurs.

Taylor, E. G. Practical stage directing for amateurs. Dutton, 1916.

Suggestive manual for the more advanced actors and managers who are producing on a fairly pretentious scale, covering the choice of play (select one worth the trouble and time spent on it), organization, rehearsing, the actor's ABC, make-up, staging and scenery, with a glossary of stage terms.

North Carolina University—Bureau of community drama. Play production for amateurs, by F: H. Koch and others. In Extension Bulletin, v. 1, no. 14, June 1, 1922.

Practical working guide for directors of school and community groups who desire to produce with limited stage facilities and funds, covering organization, production, adapting a platform stage, lighting, scene-painting and make-up, with a good annotated list of books on play production.

Tallcott, R. A. The art of acting and public reading. Bobbs, 1922.

Sensible, practical discussion of dramatic interpretation, distinguishing between the fundamental art of the actor and the less realistic but more suggestive art of the reader. Gives excellent points on the technique of presentation, based on practical experience as reader, actor, and instructor, commenting on setting, properties, grouping, lighting, make-up, silent acting, the speaking of lines, selecting cast, etc., and giving advice on rehearsing from the first reading to the final dress rehearsal.

Mackay, Constance D. Costumes and scenery for amateurs. Holt, 1915.

Practical, detailed handbook, advocating simplicity, emphasizing resourcefulness, and reproducing a series of costumes and scene sets that can be easily copied or adapted for unusual as well as ordinary occasions.

Clark, B. H. How to produce amateur plays. Little, and Harrap, Lond., revised edition, 1923.

Practical and comprehensible discussion, fine for beginners, rather trite for experienced amateurs, showing how to put on a play in an inexpensive, artistic and effective manner, and covering the necessary details of choosing play and cast, rehearsing, staging, lighting, costuming. Includes a selective list of plays for amateurs.

Dayton, Helena S. *and* **Barratt, Louise B.** The book of entertainments and theatricals. McBride, 1923.

Meaty and suggestive guide for amateurs who are giving plays, pageants, revues, vaudevilles, circuses, bazaars, street fairs, and similar divertissements. In addition to helpful rules for novice actors and practical hints on scenery, lighting, costumes, make-up, and mechanical effects, details how to organize and manage such affairs.

THE COMMUNITY THEATER

Cheney, Sheldon. The art theatre. Knopf, 1917.

As an outgrowth of the Little Theater movement, a step to something better, the art theater must meet certain business problems. A stirring and captivating discussion of its ideals, its organization, and its promise, based on the work of Sam Hume at the Detroit Arts and Crafts theatre and illustrated with sets used there.

de Goveia, C. J. The community playhouse. Huebsch, 1923.

Explicit and emphatic discussion of staging, scenery, lighting, etc., with particular reference to the neighborhood or small town.

Burleigh, Louise. The community theatre in theory and practice. Little, 1917.

Readable, practical little book, giving some helpful suggestions and a list of some plays produced in Little Theaters.

Arvold, Alfred G. The little country theatre. Macmillan, 1922.

Demonstrates the value of amateur dramatic effort in rural communities, when developed with simplicity and sincerity as an expression of the people themselves, shows the assistance rendered from the little theater in the N. D. agricultural college, and concludes with a list of available plays.

Phelps, W: L. The twentieth century theatre. Macmillan, 1918.

Crisply written personal reactions and observations on the English and American stage since 1900, inspiring to the general reader and intended to awaken the public from easygoingness to a realization of the drama as an educational factor.

Dickinson, T. H. The insurgent theatre. Huebsch, 1917.

Clear and accurate consideration of the recent developments outside the regular theaters, containing much valuable data and including a play list of various Little Theaters.

Dickinson, T. H. The case of American drama. Houghton, 1915.

Closely reasoned discussion ot the forces acting to shape the American drama, taking account of the breakdown of the star system, the growth of stock companies, the little theater movement, the rapid rise of the movies, the interest in pageantry and outdoor community performances, with the conclusion that the people are taking hold of the drama for themselves. Plays and playwrights are not considered.

Mackay, Constance D. The little theatre in the United States. Holt, 1917.

As complete a survey as possible of this "arch foe of commercialism," describing the achievements of all the more important groups at the time, from information received from a questionnaire. Rather overburdened with trivial notes and over-enthusiastic hopes.

Cheney, Sheldon. The open air theatre. Kennerley, 1918.

Thorough and sensible treatment, made vivid with ample illustration.

DRAMATIC REVIVALS

Pageants

Taft, Linwood. The technique of pageantry. Barnes, 1921.

Thorough analysis of the pageant as a community project, showing how the director may coordinate the ideas of committees in writing the text, in selecting the characters, in arranging the orchestration, and in rehearsing. He advocates subordination of the director's own literary or dramatic ideas to community expression. Two illustrative pageants are added to the discussion of technique.

Beegle, Mary P. *and* **Crawford, Jack R.** Community drama and pageantry. Yale, 1916.

Helpful and suggestive chapters on technical questions involved in writing and staging a pageant, discussing dancing, music, and organization. Pageants that have been given are commented on and illustrated. Bibliographies on the subjects in the chapters form one quarter of the book.

Davol, Ralph. A handbook of American pageantry. Ed. 2. Davol pub. co., Taunton, Mass., 1914.

Detailed presentation in theory and practice, copiously illustrated with photographs, and extracts from librettos. After discussing the pageant as an educational, social, and moral agent, gives instructions for actual production, including subject, site, organization, dialog, costumes, music, and dancing.

Religious Drama

Crum, Mason. A guide to religious pageantry. Macmillan, 1923.

Well-chosen and practical list of plays and pageants for churches and Sunday schools, prefaced by a helpful discussion of the uses of community drama, and suggestions for rural organization and for producing and costuming plays. The descriptive play-list is grouped by classes, such as: for boys, for girls, Christmas, Easter, missions, Bible stories, etc.

Meredith, W: V. Pageantry and dramatics in religious education. Abingdon, 1922.

Sane and practical discussion of the drama in the church, settling doubts, and emphasizing intelligent direction.

Russell, Mary M. How to produce plays and pageants. Doran, 1923.

Practical elementary guide for the inexperienced producer working with a church or school group in a small town.

Miller, Elizabeth E. The dramatization of Bible stories. Univ. of Chicago, 1918.

Practical experiment in giving instruction in the Bible to children by

dramatization as a specialized form of organized play, describing the actual work done in a Sunday school in Hyde Park, Chicago, through a Children's Dramatic club, with suggestions for settings, costumes, and properties. Includes a list of stories best suited for dramatizing.

Marionettes

McIsaac, F. J. The Tony Sarg marionette book. Huebsch, 1921.

The interesting story of Tony Sarg's experience illustrated by him. Many puppet stage-tricks are described, and suggestions and directions are given for the making of marionettes and staging performances. Two plays, "Snow-white" and "Little Red Riding-hood" are included.

Joseph, *Mrs.* Helen H. A book of marionettes. Huebsch, 1920.

Well arranged historical survey of the part puppets have played century after century, with illustrations from every period and country. Includes a chapter on puppet plays for children, and on making and manipulating the marionettes.

Anderson, Madge. The heroes of the puppet stage. Harcourt, and Cape, Lond., 1923.

Gaily told account of the checkered careers of Mr. Punch and his comrades in all lands and ages, sketching the arguments of several classic puppet plays, with suggestions for the amateur and a discussion of modern marionettes. Companion volume to Joseph's A book of marionettes.

STAGING

When Burbadge played, the stage was bare
Of fount and temple, tower and stair;
  Two backswords eked a battle out;
  Two supers made a rabble rout;
The Throne of Denmark was a chair!

And yet, no less, the audience there
Thrilled through all changes of Despair,
  Hope, Anger, Fear, Delight, and Doubt
    When Burbadge played!

This is the Actor's gift; to share
All moods, all passions, nor to care
  One whit for scene, so he without
  Can lead men's minds the roundabout,
Stirred as of old those hearers were
    When Burbadge played!

—*Austin Dobson.*

Two schools of stage setting are to be seen today: one is the elaborate realistic school; the other the simple imaginative school.

For both this adaptation of William Morris' dictum will apply: Have nothing on your stage which you do not know to be useful or believe to add to the atmosphere.

Moderwell, H. K. The theatre of to-day. Lane, N. Y., now Dodd, 1914; Lane, Lond., 1916.

Thorough, instructive, and vivacious account of stage theory and theatrical practice, describing mechanical devices (such as the revolving stage, and the cyclorama), the settings of famous stage designers (Gordon Craig,

Max Reinhardt, Adolph Appia, Bakst, Urban, and R. E. Jones), the theaters of Max Littmann, the various lighting experiments (Fortuny and others), and even the financial management. Illustrated with many pictures of continental and American settings.

MacGowan, Kenneth. The theatre of to-morrow. Boni, and Unwin, Lond., 1921.

Informing and inspiring conception of the new stagecraft, the new playhouse, and the new play, which, while visionary in spots, is helpful for an understanding of artistic production. Especially good for its discussion of lighting effects and for its fine illustrations.

MacGowan, Kenneth *and* **Jones, R. E.** Continental stagecraft. Harcourt, 1922.

Forward-looking volume on the foreign stage, recording observations made there and considering these production experiments as to their value in the theater, with invigorating suggestions as to color and design.

Krows, A. E. Play production in America. Holt, 1916.

Reliable information as to the steps taken in putting on a play, explaining what the theater is trying to do and how it does it. The progress is: the play accepted; the director takes charge; the stage is made ready; scenery, decoration, and costumes are prepared; lighting effects worked out; the managers begin activities, advertising the play; tickets are sold; the theater is opened to an audience and the curtain goes up.

Hopkins, Arthur. How's your second act? Philip Goodman co., N. Y., later Knopf, 1918, o.p.

Brief advocacy of synthetic unified production, everything in one key, so that the thought arises out of the emotion. For this reason he wants nothing to distract and therefore recommends the simplified setting. The title is misleading, as the book has really nothing to do with writing a play.

Craig, E: Gordon. On the art of the theatre. New ed. Heinemann, Lond., and Sergel, 1911.

Stimulating, thoughtful argument for a break from traditional dramatic methods, illustrated with costume and scene designs. His later books all amplify this idea.

Browne, Van Dyke. Secrets of scene painting and stage effects. Routledge, Lond., 1913.

Valuable description of methods, materials, etc., though the designs are inartistic and should not be slavishly followed. Gives directions on how to produce thunder, etc.

Pichel, Irving. On building a theatre. Theatre Arts, Inc., New York, 1920.

Informing discussion of the size, arrangement, and equipment of the stage, dressing rooms, and workshops; of the building construction and setting requirements; of the lighting equipment; with notes on new methods and devices.

ACTING

"Suit the action to the word, the word to the action."

—*Hamlet* iii; 2.

Calvert, Louis. Problems of the actor. Holt, and Simpkin, Lond., 1918.

Sound principles in regard to stage technique, such as: voice; eyes and hands; the art of doing nothing; getting inside one's part, giving a satisfactory reason for each rule. Himself an actor for 40 years and a stage director for 30, he sheds light on the art of admired actors of the past and gives advice intended to assist the beginner in finding his own technique. Stage reminiscences make it doubly interesting to anyone who desires to understand and appreciate the life-interpreting art of the theater.

Young, Stark. The flower in drama. Scribner, 1923.

Thoughtful, delicately written essays on the stage and its people. The first essay, on Acting, is a penetrating discussion of high merit; the other fourteen essays on divers subjects are all written in an easy, virile, direct style of genuine charm, treating of the voice in the theater, Ben-Ami, etc.

Morton, Cavendish. The art of theatrical make-up. Black, Lond., 1909, o.p.

Highly suggestive for character parts, showing photographs of himself made up for various rôles with a detailed explanation of how he did it.

Young, James. Making up. Witmark, New York, 1905.

Satisfactory discussion for beginners of the various kinds of make-up from the straight juvenile to various characters.

Hornblow, Arthur. Training for the stage. Lippincott, 1916.

Honest, straightforward, readable discussion of conditions on the stage today, by the editor of the Theatre Magazine, treating of the art of the actor, the stage as a career for women, what an actor earns, qualifications of a player, can acting be taught, perils and pitfalls, compensations. Helpful for the person who cannot be deterred from a stage career.

Platt, Agnes. Practical hints on training for the stage. S. Paul, Lond. (imported by Dutton), 1921.

Interestingly written advice on the practical side of acting, such as: voice control, effective movement, creating *rapport* between actor and audience; with a chapter on the methods of some famous actors.

The truth about the theatre. Stewart, 1916, now Appleton.

Plain facts without adornment, exaggeration, or excuse, published anonymously by "one of the best-known theatrical men in New York," dealing with moral laxity, pitfalls to young girls, and the almost insurmountable difficulties which face the unknown playwright, so that what has been whispered before is now in print. A book to put into the hands of the stage-struck person who should be kept off the boards.

LISTS OF PLAYS

Annotated and Helpful

National Council of Teachers of English. Plays for high schools and colleges. Author, 506 W. 69th St., Chicago, 1923.

Very helpful and well-selected list of suitable full-length and one-act plays, about 200 of each, compiled by a joint committee with the Drama League of America, with Clarence Stratton as chairman. Information given comprises: Title, author, number of acts, scenes required, number of parts, type of play, brief digest of plot, sometimes an advisory note on acting it, publisher.

This list supersedes the carefully selected one published by the Drama League of America, List of plays for high schools and colleges, 1916, now out of print but useful if available.

Drummond, A. M. Plays for the country theatre. Cornell extension bulletin 53, June, 1922, Ithaca, N. Y.

Excellent compilation of well-tried plays for beginning workers in community drama. Plays are arranged in groups. The important sections are: about 350 short plays divided into those with royalty, those without royalty, and special groups for beginners, and for girls or boys only; about 150 long plays with and without royalty; 64 pageants; and 32 plays for churches and Sunday schools. The information given comprises: title, author, publisher, type of play, number of acts, number of parts, scenes required, good summary note giving theme and an idea of the plot.

Koch, F: H: *and* **Lay, E. A.** Plays for amateurs. North Carolina University record for January, 1920.

Well-chosen list, arranged alphabetically by title in 2 groups: 150 long plays, and 150 short plays, with an author index, a few collections, and simple plays for children. Information given comprises: title, author, estimate of acting difficulty, number of acts, number of parts, scenes required, publisher, price. Titles are classified also for out-of-door production, for classic costume, for girls, etc., with a list of specially recommended difficult plays.

Drama League of America. Plays for amateurs, arranged by Winifred Ward. Author, Chicago, 1922.

Carefully prepared list of about 300 long plays, designed to be thoroughly practical and helpful to amateurs. After some pertinent introductory notes on staging and producing, the plays are arranged alphabetically by title, with annotations serving to help in selecting the right play to produce. The information given comprises: title, author, type and difficulty, note as to plot and parts, number of acts, number of parts, scenes required, publisher, cost, royalty.

This list supersedes for long plays the well-considered and well-annotated one published by the Drama League of America: Plays for amateurs, edited by J. M. Clapp, 1915, now out of print, but useful if available. Mr. Clapp's notes set a standard for future lists.

New York Drama League. Plays for amateurs. Wilson, ed. 2, 1923.

Well-proportioned and successful list, selected and annotated by S. Marion

Tucker. Arranged in 4 groups: 150 one-act plays, 50 one-act plays for men, 50 one-act plays for women, 100 long plays. Information given comprises: title, author, location (if in a collection), price, character, number of acts, number of parts, scenes required, digest of theme and plot, estimate of acting difficulty.

Drama League of Boston. Selective list of plays for amateurs; edited by R. J. Davis. Author, Boston, 1915, o.p.

Excellent, inclusive, and workable list, arranged in groups: For colleges, schools, dramatic clubs, experienced amateurs, etc., and under each group divided into long and short plays. A very short but telling note describes each play. The information for each comprises: title, author, publisher, price, parts (number of men and women), length of playing time, scenes required.

Brown University—Library. Plays of today, one hundred of the best modern dramas; compiled and annotated by F. K. W. Drury. Author, Providence, 1921.

Carefully considered list of high grade long plays, arranged by compiler under subject groupings (such as: Satires, Social criticism, Family studies, Poetic and fantastic plays, etc.), with title index. Annotations are to serve as a guide to reading rather than to select for acting. Information given comprises: author, title, date, nationality, type, note, number of acts, number of parts, scenes required.

Young, Cecelia M. A catalogue and review of plays for amateurs. Loyola univ. press, Chicago, 1924.

Ambitious attempt to list about 2,500 available plays that are deemed fit for presentation by amateurs in schools and churches, culling out the coarse and vulgar as well as the poorly constructed, but retaining the technically good and the clean and wholesome, such as "offend neither ethics nor aesthetics."

The titles, selected freely from the lists of dramatic publishers, as French, Baker, etc., are grouped by types alphabetically, as: Allegories, American history, Boys' plays, Christmas plays, Entertainments, Fantasies, Farces, etc., with special groupings under One-act plays, Dramas, and National plays.

The information given aims to comprise: title, author, type, acts, parts, sets, costumes if any, time of playing, publisher, with occasionally a note of comment as to plot or difficulty. Too frequently important details are omitted.

There are traces of the influence of a slight religious bias, resulting in the omission of some important plays, and errors occur, indicative of one rather unskilled in bibliographic work, resulting in inaccuracies of entry.

The list is, as intended, suggestive for church and parish groups and for tyros in dramatic production.

Crum, Mason. A guide to religious pageantry. Macmillan, 1923.

(For note see entry of this title under "Religious drama," p. 96.)

Floyd, Sara T. One hundred plays for out-door theatres. Wilson, 1924.

Carefully chosen list, including 49 short and 21 long *modern* plays out

of the 100. In addition to the important facts as to type, number of parts, description of setting, costumes, and playing time, includes an excellent "comment" digesting the plot and stating difficulties in production, concluding with royalty charge and publisher.

Unannotated but Suggestive

Johnson, Gertrude E. Choosing a play. Century, 2d edition, 1920.

After suggesting details of selecting and producing for amateurs in a small community, gives a rather longer list of titles of plays, arranged in 4 grades of literary excellence, from highest quality to high school farce. Information given comprises: title, author, number of acts, scenes required, publisher, number of parts. The titles are also grouped to suggest use by children, men, and women.

Logasa, Hannah *and* **Ver Nooy, Winifred.** An index to one-act plays. Faxon, 1924.

Helpfully lists 5000 plays by title and author, covering 400 collections published since 1900, listing contents, and giving also type of play, setting, number and kind of characters.

Shay, Frank, *comp.* One thousand and one plays for the Little Theatre. Stewart, 1923, now Appleton.

The most complete list until Faxon's Index appeared. Plays are listed by collections and series, and by authors, giving in most cases: title, type, number of characters, publisher. A brief list of books about the Little Theater is also added. Supersedes his previous lists, as in his "Fifty contemporary one-act plays."

Drury, F. K. W. Some of the best dramas. Wilson, 1917, o.p.

Fundamental list of 262 long plays, arranged by authors under national groups (American, English, French plays, etc.), divided by period (before and after 1890). Information given comprises: Nationality, period, author, title, date made public, where found.

An attempt to compile a list of the best plays of all time available in English, no well-proportioned list having been found.

National Council of Teachers of English—Committee on Home Reading. Books for home reading, for high school and junior high school, graded and classified. Author, Chicago, 1923.

An admirable selection of fine plays long and short, with pungent brief annotation, is to be found on pages 21-27.

Haskell, D. C., *comp.* Foreign plays in English, a list of translations in the New York Public Library. N. Y. Public Library, 1920.

Over 1,500 dramas are listed, grouped under language alphabetically, with title index. Information given comprises: nationality, author, English title, translator if given on title page (also number of acts), place, publisher, date of publication, pages, size.

U. S.—Copyright office. Dramatic compositions copyrighted in the United States, 1870-1916. Government Printing office, 2 v., 1918.

Helpful list for finding plays, covering all recent American dramas. Information given comprises: title, author, publisher, date, copyright holder, address, date of copyright entry, copyright number, with an index in one alphabet of all authors, translators, and copyright proprietors.

Dramatic index; edited by F. W. Faxon, annually since 1909. F. W. Faxon co., Boston.

Most complete bibliography and index, covering all articles and illustrations concerning the stage in the periodicals of America and England, and all plays and books published.

Lists of plays are also in:

Andrews. The technique of play writing.
A suggestive list of modern plays.

Arvold. The little country theatre.
A title list of good plays available for such use, indicating parts, scenes, and publisher.

Cannon. Writing and selling a play.
A suggestive list of modern plays.

Clark. How to produce amateur plays.
A short list, indicating type.

Lewis. The technique of the one-act play.
A very short list of good playwrights and their plays.

Leonard. Atlantic book of modern plays.
A well-annotated list of good plays for reading and study; no indication of parts or scenes.

Shay and Loving. Fifty contemporary one-act plays.
Superseded by Shay's 1001 plays.

Stratton. Producing in little theaters.
Superseded by the enlarged list in Plays for high schools and colleges, edited by him.

Wise, C. M. Dramatics for school and community. Appleton, 1923.
A long unannotated list, arranged by author, and indicating number of parts.

COLLECTIONS OF PLAYS

Anthologies of plays have sprung into existence with gratifying frequency within the last ten years. Twenty-five years ago the printed play was a rarity; today it ranks with other forms of literature.

Long Plays

Baker, G: P., *ed.* Modern American plays. Harcourt, 1920.
. . . . . **Baker 1**

Prints in full five typical plays of the past ten years:

Thomas. As a man thinks
Belasco. The return of Peter Grimm
Sheldon. Romance
Anspacher. The unchastened woman
Massey. Plots and playwrights

Clark, B. H., *ed.* Masterpieces of modern Spanish drama. Duffield, 1917, now Appleton. . . **Clark 1**

Prints English translations of these three:

Echegaray. The great Galeoto, 1881
Guimerá. Daniela, 1902
Pérez-Galdós. The duchess of San Quentin, 1894

Cohen, Helen L., *ed.* Longer plays by modern authors (American). Harcourt, 1922. . . . **Cohen 1**

With a discussion of the drama in America and a list of plays for reading and study, prints in full:

Fitch. Beau Brummell
Thomas. The copperhead
Kaufman and Connelly. Dulcy
Tarkington. The intimate strangers

Dickinson, T. H., *ed.* Chief contemporary dramatists. Houghton, 1915. . . . . **Dickinson 1**

One of the first collections published and one of the best. Prints 20 representative plays in full, omitting only Barrie and Shaw for copyright reasons.

Wilde. Lady Windermere's fan
Pinero. The second Mrs. Tanqueray
Jones. Michael and his lost angel
Galsworthy. Strife
Barker. The Madras house
Yeats. The hour-glass
Synge. Riders to the sea
Gregory. The rising of the moon
Fitch. The truth
Moody. The great divide
Thomas. The witching hour
MacKaye. The scarecrow
Hauptmann. The weavers
Sudermann. The vale of content
Brieux. The red robe
Hervieu. Know thyself
Maeterlinck. Pélléas and Mélisande
Björnson. Beyond human power, part 1
Strindberg. The father
Chekhov. The cherry orchard

Dickinson, T. H., *ed.* Chief contemporary dramatists, ser. 2. Houghton, 1921 . . . . **Dickinson 2**

Prints 18 plays, making a valuable companion volume to the 1st series:

Bennett and Knoblock. Milestones
Maugham. Our betters
Drinkwater. Abraham Lincoln
Ervine. Mixed marriage
Dunsany. King Argimenes and the unknown warrior
Walter. The easiest way
Peabody. The piper
Hazelton and Benrimo. The yellow jacket
Porto-Riche. A loving wife
Rostand. Cyrano de Bergerac
Guitry. Pasteur
Thoma. Moral
Schnitzler. Living hours
Bahr. The concert
d'Annunzio. Gioconda
Benavente. The bonds of interest
Gorki. The lower depths
Heiberg. The tragedy of love

Mantle, Burns, *ed.* The best plays of 1919-20; 1920-21; 1921-22; 1922-23; 1923-24. Small, 5 v., 1920-24. **Mantle 1-5**

Rather full abstracts with long excerpts of the 10 most popular dramas played in New York, followed by casts of all New York productions with very brief plot.

For 1919-20 the plays were: Abraham Lincoln, Beyond the horizon, The famous Mrs. Fair, Clarence, Jane Clegg, Adam and Eva, Declasée, Wedding bells, The jest, Mama's affair.

For 1920-21: Deburau, Enter madame, The green goddess, The skin game, Liliom, The Emperor Jones, Mary Rose, Nice people, The bad man, The first year.

For 1921-22: Anna Christie, A bill of divorcement, Dulcy, He who gets slapped, Six-cylinder love, The hero, The Dover road, Ambush, The circle, The nest.

For 1922-23: Rain, You and I, Loyalties, Icebound, Why not, The fool, Merton of the movies, The old soak, R. U. R., Mary the Third.

For 1923-24: The show-off, Hell-bent fer heaven, The swan, Outward bound, The goose hangs high, Beggar on horseback, Sun-up, The changelings, Chicken feed, Tarnish.

Moses, M. J., *ed.* Representative British dramas, Victorian and modern. Little, 1918. . . **Moses 1**

The 21 plays printed in full are:

Knowles. Virginius
Jerrold. Black-ey'd Susan
Lytton. Richelieu
Boucicault. London assurance
Browning. A blot on the 'scutcheon
Taylor. The ticket-of-leave man
Robertson. Caste
Gilbert. Pinafore
Tennyson. Becket
Jones. The masqueraders
Wilde. The importance of being Earnest
Pinero. The gay Lord Quex
Galsworthy. The silver box
Hankin. The Cassilis engagement
Barker. The Madras house
Masefield. Pompey the Great
Yeats. Cathleen Ni Houlihan
Gregory. The workhouse ward
Synge. Riders to the sea
Colum. Thomas Muskerry
Dunsany. The gods of the mountain

Moses, M. J., *ed.* Representative plays by American dramatists, v. 3, 1856-1917. Dutton, 1921. . **Moses 2**

The 10 plays printed in this volume are:

Burke. Rip Van Winkle, 1850
Boker. Francesca da Rimini, 1855
Bunce. Love in '76, 1857
Mackaye. Paul Kauvar, 1887
Howard. Shenandoah, 1888
Thomas. In Mizzoura, 1893
Fitch. The moth and the flame, 1898
Mitchell. The New York idea, 1906
Walter. The easiest way, 1909
Belasco. The return of Peter Grimm, 1911

Moses, M. J., *ed.* Representative continental dramas, revolutionary and transitional. Little, 1924. . **Moses 4**

The 15 plays printed in this volume are:

Andreev. The life of man, 1906
d'Annunzio. The daughter of Jorio, 1904
Becque. The vultures, 1882
Benavente. The bonds of interest, 1907
Chekhov. The sea-gull, 1896
Donnay. Lovers, 1895
Echegaray. The great Galeoto, as The world and his wife, adapted by Nirdlinger, 1908
Giacosa. Like falling leaves, 1900
Hauptmann. The sunken bell, 1896
Ibsen. The wild duck, 1884
Maeterlinck. Monna Vanna, 1903
Rostand. Cyrano de Bergerac, 1897
Schnitzler. The lonely way, 1903
Sudermann. The fires of St. John, 1900
Verhaeren. The dawn, 1898

Pierce, J. A. *and* **Matthews, Brander.** Masterpieces of modern drama, abridged. 2 v. Doubleday, 1915, o.p. **Pierce 1-2**

About 50 important plays have been condensed into a 20-minute narrative with the dialog of the great scenes retained. Volume 1 contains English and American plays (such as by Wilde, Jones, Phillips, Shaw, Galsworthy, Fitch); volume 2, Foreign plays (such as by Sardou, Rostand, Brieux, d'Annunzio, Ibsen, Gorki).

Quinn, A. H., *ed.* Representative American plays. Century, revised edition, 1921 . . . **Quinn 1**

Includes 25 plays altogether. The 10 more modern ones are:

Howard. Shenandoah, 1889
Gillette. Secret service, 1896
Belasco and Long. Madame Butterfly, 1900
Fitch. Her great match, 1905
Mitchell. The New York idea, 1906
Thomas. The witching hour, 1907
Moody. The faith healer, 1909
MacKaye. The scarecrow, 1910
Sheldon. The boss, 1911
Crothers. He and she, 1911

Quinn, A. H., *ed.* Contemporary American plays. Scribner, 1923. . . . . **Quinn 2**

Includes the following recent dramas:

Williams. Why marry?
O'Neill. The Emperor Jones
Crothers. Nice people
Emery. The hero
Kaufman and Connelly. To the ladies!

Turrell, C: A. Contemporary Spanish dramatists. Badger, 1919. . . . . **Turrell 1**

After an introduction with sketches, gives access to six modern plays which are printed in full in English translation. The plays are:

Pérez Galdós. Electra
Rívas. The claws
Álvarez Quintero. The women's town
Marquina. When the roses bloom again
Zamaçois. The passing of the magi
Dicenta. Juan José

Short Plays

Clark, B. H., *ed.* Representative one-act plays by British and Irish authors. Little, 1921. . . **Clark 2**

Prints in full 19 typical plays of a high standard:

Pinero. The widow of Wasdale Head
Jones. The goal
Wilde. Salome
Sutro. The man in the stalls
Fenn and Pryce. 'Op-o'-me-thumb
Barker. Rococo
Baker. Miss Tassey
Cannan. James and John
Brighouse. Lonesome-like
Houghton. Fancy free
Synge. Riders to the sea
Yeats. The land of heart's desire
Dunsany. The golden doom
Gregory. Spreading the news
Ervine. The magnanimous lover
Down. The maker of dreams
Lennox. The impertinence of the creature
Bennett. The stepmother
Housman. The snow man

Cohen, Helen L., *ed.* One-act plays by modern authors. Harcourt, 1921. . . . . **Cohen 2**

Conservative selection of 16 plays:

Tarkington. Beauty and the Jacobin
MacKaye. Gettysburg
Synge. Riders to the sea
Dunsany. A night at an inn
Dowson. The Pierrot of the minute
Down. The maker of dreams
Milne. Wurzel-Flummery
Brighouse. Maid of France
Marks. Welsh honeymoon
Young. The twilight saint
Egerton. The masque of the two strangers
Maeterlinck. The intruder
Peabody. Fortune and men's eyes
Galsworthy. The little man
Rogers. The boy Will
Gregory. Spreading the news

Knickerbocker, Edwin V. B., *ed.* Plays for classroom interpretation. Holt, 1921. . . **Knickerbocker 1**

Practical suggestions for project work in high school, printing 7 plays, with notes, which have literary merit. They are:

Dunsany. The golden doom
Pillot. Two crooks and a lady
Halman. Will o' the wisp
Gregory. Spreading the news
Oliver. The turtle dove
Dix. Allison's lad
Phillips. Ulysses (sc. 2, act 3)

Knickerbocker, Edwin V. B., *comp.* Twelve plays. Holt, 1924. . . . . **Knickerbocker 2**

Excellent complementary collection to his other book for English classes to study. The plays included are:

Bennett. The stepmother
Cameron. A pipe of peace
Chekhov. A marriage proposal
Davis. On vengeance height
Gerstenberg. The pot boiler
Goodman. The game of chess.
Helburn. Enter the hero
Palmer. Over the hills
Rogers. The forfeit
Saunders. Poor Maddalena
Wilde. Playing with fire
Wolff. Where but in America?

Leonard, S. A., *ed.* The Atlantic book of modern plays. Atlantic Monthly, 1921. . . . **Leonard 1**

Excellent anthology of 15 one-act plays, chosen for literary and dramatic power, with notes on other dramas, designed to promote a keener appreciation of good drama in high schools. The plays are:

Chapin. The philosopher of Butterbiggens
Gregory. Spreading the news
Parkhurst. The beggar and the king
Middleton. Tides
O'Neill. Ile
Ferguson. Campbell of Kilmhor
Galsworthy. The sun
Saunders. The knave of hearts
Dunsany. Fame and the poet
Dix. The captain of the gate
MacKaye. Gettysburg
Brighouse. Lonesome-like
Synge. Riders to the sea
Yeats. The land of heart's desire
Bottomley. The riding to Lithend

Lewis, B: R., *ed.* Contemporary one-act plays. Scribner, 1922. . . . . **Lewis 1**

A selection of good dramas, representing 9 countries, printing in full 18 plays, duplicating only 3 in Mayorga, and none in other collections. Contains an introductory study and bibliographies. The plays are:

Barrie. The twelve pound look
Middleton. Tradition
Thurston. The exchange
MacKaye. Sam Average
Gregory. Hyacinth Halvey
Pillot. The gazing globe
Chekhov. The boor
Crocker. The last straw
Kreymborg. Manikin and Minikin
Greene. White dresses
Hopkins. Moonshine
Hervieu. Modesty
Marks. The deacon's hat
Wolff. Where but in America
Pinski. A dollar
Bornstead. The diabolical circle
Sudermann. The far-away princess
Strindberg. The stronger

Mayorga, M. G., *ed.* Representative one-act plays by American authors. Century, 1919. . . . **Mayorga 1**

Prints in full 24 modern one-acters, the first collection of its kind. They are uneven in merit, but full of promise, and are grouped by type: Fantasy, poetic drama, impressionistic episode, play of ideas, etc. They are:

Aldis. Mrs. Pat and the law
Cook and Glaspell. Suppressed desires
Cowan. Sintram of Skagerak
Crocker. The last straw
De Pue. Hattie
Dix. Allison's lad
Flexner. Voices
Galbraith. Brink of silence
Gerstenberg. Beyond
Halman. Will o' the wisp
Hecht and Goodman. The wonder hat
Hoffman. Martha's mourning
Kreymborg. Lima beans
MacKaye. Sam Average
Marks. The merry merry cuckoo
Middleton. A good woman
O'Neill. In the zone
Pillot. Hunger
Spencer. Dregs
Stevens and Goodman. Ryland
Walker. Six who pass while the lentils boil
Wellman. Funiculi funicula
Wilde. A question of morality
Wolff. Where but in America

Moses, M. J., *ed.* Representative one-act plays by continental authors. Little, 1922. . . . **Moses 3**

Companion volume to Clark's British and Irish authors. The 19 plays which are printed in full are:

Schnitzler. Countess Mizzie
von Hofmannsthal. Death and the fool
Maeterlinck. The blind
Bergstrom. The birthday party
Lorde. The woman who was acquitted
Lavedan. Five little dramas:
  Along the quays
  For ever and ever
  Where shall we go?
  The afternoon walk
  Not at home
Porto-Riche. Françoise' luck
Sudermann. Morituri: Teias
Wedekind. The court singer
Giacosa. Sacred ground
Andreev. An incident
Evréinov. A merry death
Álvarez Quintero. By their words ye shall know them
Martinez Sierra. The lover
Strindberg. Simoom

Schafer, Barbara Louise, *ed.* Book of one-act plays. Bobbs, 1922. . . . . **Schafer 1**

Ten well-chosen plays are printed, with an interesting introduction:

Walker. Nevertheless
Scott. The heart of Pierrot
Ehrmann. The bank robbery
Bates. The dryad and the deacon
Bates. In the light of the manger
Sobel. Phoebe Louise
Gerstenberg. Ever young
Harris. The man who couldn't say no
Marks. The deacon's hat
Thurston. The exchange

Shay, F. *and* **Loving, P.,** *eds.* Fifty contemporary one-act plays. Stewart, 1920, now Appleton. . **Shay 1**

Prints in full a good representative selection from all nations, grouped by countries. The 50 are:

Álvarez Quintero. A sunny morning
Ancey. M. Lamblin
Andreev. Love of one's neighbor
Asch. Night
Beach. Brothers
Benavente. His widow's husband
Bennett. A good woman
Biro. The grandmother
Calderon. The little stone house
Cannan. Mary's wedding
Chekhov. The boor
Cowan. In the morgue
Crocker. The baby carriage
Cronyn. A death in Fever Flat
Davies. The slave with two faces
Day. The slump
Dowson. The Pierrot of the minute
Ellis. The subjection of Kezia
Ettinger. Altruism
Flanner. Mansions
Gerstenberg. The pot boiler
Giacosa. The rights of the soul
Glaspell. Trifles
Gregory. The workhouse ward
Hankin. The constant lover
Helburn. Enter the hero
von Hofmannsthal. Madonna Dianora
Hudson. The shepherd in the distance
Kemp. Boccaccio's untold tale
Langner. Another way out
Macmillan. The shadowed star
Maeterlinck. The intruder
Millay. Aria da capo
Moeller. Helena's husband
More. The interlude
Mukerji. The judgment of Indra
O'Neill. Ile
Pinski. Forgotten souls
Porto-Riche. Françoise' luck
Schnitzler. Literature
Speenhoff. Louise
Stevens. The nursery maid of heaven
Stevens. Three travelers watch a sunrise
Strindberg. The creditor
Tompkins. Sham
Walker. The medicine show
Wedekind. The tenor
Wellman. For all time
Wied. Autumn fires
Wilde. The finger of God

Shay, Frank, *ed.* Contemporary one-act plays of 1921 (American). Stewart, 1922, now Appleton . **Shay 2**

Also entitled Twenty contemporary one-act plays (American). Good representative selection of 20 plays, supplementary to his Fifty contemporary one-act plays. The plays are:

Baird. Mirage
Caesar. Napoleon's barber
Culbertson. Goat alley
Dell. Sweet and twenty
Glaspell and Cook. Tickless time
Goodman and Hecht. The hero of Santa Maria
Gribble. All gummed up
Grover. Thompson's luck
Guske. Fata deorum
Hudson. Pearl of dawn
Kelly. Finders-keepers
Kemp. Solomon's song
Langner. Matinata
McCauley. The conflict
Millay. Two slatterns and a king
Morley. Thursday evening
O'Neill. The dreamy kid
Smith. Forbidden fruit
Stockbridge. Jezebel
Walker. Sir David wears a crown

Shay, Frank, *ed.* Treasury of plays for men. Little, 1923. . . . . **Shay 3**

Prints in full 21 short plays with parts easily taken by men:

Clements. The four who were blind
Curry. The devil's gold
Dransfield. Blood o'kings
Glick. It isn't done

Glick. Outclassed
Goodman and Hecht. The hand of Siva
Hudson. Action!
Kenyon. The alchemist
Kreymborg. The silent waiter
Kreymborg. Vote the new moon
Loving. The stick-up
Marshall. The accomplice
Mukerji. The judgment of Indra
Parkhurst. The beggar and the king
Pillot. Just two men
Reed. Freedom
Smith, E: H. Release
Smith, H. F. The rusty door
Stevens. The gold circle
Stevens. Three wishes
Tompkins. In front of Potters

Shay, Frank, *ed.* Treasury of plays for women. Little, 1922. . . . . **Shay 4**

Prints in full 18 one-act (except one) plays with parts easily taken by women, chosen for dramatic intensity, emotional truth, and literary worth. The plays are:

Clements. The siege
Clements. Columbine
Dransfield. The lost pleiad
Emig. The china pig
Gerstenberg. A patroness
Gerstenberg. Ever young
Knox. For distinguished service
Kreymborg. Rocking chairs
Kreymborg. Manikin and Minikin
Maeterlinck. The death of Tintagiles
McCauley. The conflict
Millay. The lamp and the bell (5 acts)
Morley. Rehearsal
O'Neill. Before breakfast
Pillot. My lady dreams
Smith. Blackberryin'
Strindberg. The stronger woman
Strindberg. Motherly love

Smith, Alice M., *ed.* Short plays by representative authors. Macmillan, 1920. . . . . **Smith 1**

High school selection of 12 plays, representing the humors and atmospheres of many nationalities. The plays are:

Sigurjónsson. The Hraun farm
Marks. The merry merry cuckoo
Masefield. The locked chest
Tagore. The post office
Walker. Six who pass while the lentils boil
Mackay. The silver lining
Fulda. By ourselves
Torrence. The rider of dreams
Gregory. Spreading the news
Chekhov. The swan song
Sutro. The man on the kerb
Macmillan. The shadowed star

Webber, J. P. *and* **Webster, H. H.,** *eds.* One-act plays for secondary schools. Houghton, 1923 . . **Webber 1**

Desirable collection of plays, with notes on study, fundamentals of dramatic presentation, and lists of collections and plays. The plays printed include:

Milne. The boy comes home
Brighouse. Followers
Álvarez Quintero. A sunny morning
Tennyson. The falcon
Price. The coming of fair Annie
Rostand. The romancers (Act I)
Knoblock. My lady's lace (from My lady's dress)
Coppée. The Lord's prayer
Smith and Ireland. The cottage on the moor
Leighton. Solemn pride
Drinkwater. X=0; a night of the Trojan war
Gregory. The rising of the moon
Walker. Nevertheless
Kreymborg. Manikin and Minikin
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